DOCUMENT RESUME

ED 475 459 CS 511 929

AUTHOR	Morrison, Kathy; Dittrich, Tina
TITLE	Literature-Based Workshops for Language Arts: Ideas for Active Learning Grades K-2.
ISBN	ISBN-1-57379-091-5
PUB DATE	2000-00-00
NOTE	235p.; Written with Jill Claridge.
AVAILABLE FROM	High/Scope Press, High/Scope Educational Research Foundation, 600 North River Street, Ypsilanti, MI 48198-2898 ($34.95). Tel: 800-40-PRESS (Toll Free); Fax: 800-442-4FAX (Toll Free); e-mail: press@highscope.org; Web site: http://www.highscope.org.
PUB TYPE	Books (010) -- Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS
DESCRIPTORS	Active Learning; *Childrens Literature; *Classroom Techniques; *Language Arts; Learning Activities; Lesson Plans; Primary Education; *Reader Response; Small Group Instruction; *Workshops
IDENTIFIERS	High Scope Model

ABSTRACT

This book is intended for teachers who want to integrate high-quality children's literature into the language arts curriculum. The illustrated book provides a host of small-group workshops for children in kindergarten through second grade, planned around storybooks they love. Each workshop suggested in the book is geared to specific High/Scope elementary key experiences and includes a description of the activity, a materials list, instructions for teachers and students, follow-up activities, and modifications for children with special needs. Each of the five sets of workshops has a special focus: teddy bear books, alphabet books, and the storybooks "Monster Mama," "The Napping House," and "Amelia Bedelia." A whole-group lesson at the beginning of each set of workshops introduces students to the books and activities in that section. The workshops themselves--each built around a particular storybook--provide many opportunities for children to make their own books, write in a variety of formats, graph and chart story information, create two- and three-dimensional artwork, write songs, and engage in many other active learning experiences. (NKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

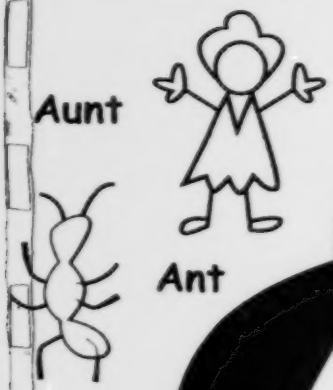
IDEAS FOR ACTIVE LEARNING

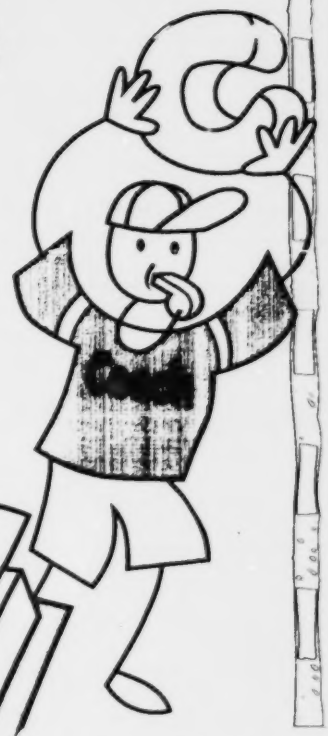
GRADES K-2

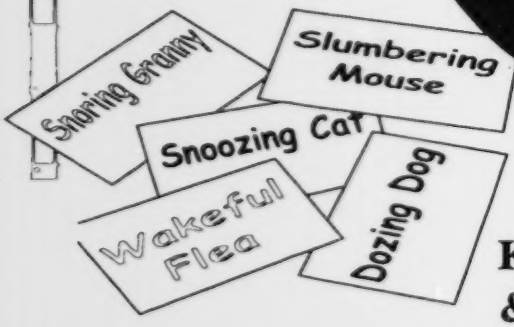
ED 475 459

Literature-Based Workshops

for Language Arts







Kathy Morrison
& Tina Dittrich

BEST COPY AVAILABLE

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

K.M. Woodward

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2B

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CS 511 929

High/Scope Educational Research Foundation

IDEAS FOR ACTIVE LEARNING

GRADES K-2

Literature-Based Workshops

for Language Arts

HIGH/SCOPE ELEMENTARY CURRICULUM MATERIALS

Elementary Curriculum Guides

Foundations in Elementary Education: Movement
Foundations in Elementary Education: Music
Foundations in Elementary Education: Overview
Language & Literacy
Learning Environment
Mathematics
Science

Elementary Science Activity Series

Life and Environment
Structure and Form
Energy and Change

Elementary Curriculum Videotapes

Active Learning
Classroom Environment
Language & Literacy
Mathematics

Related Movement and Music Materials

Teaching Movement & Dance: A Sequential Approach to Rhythmic Movement, 4th Edition
Movement Plus Music: Activities for Children Ages 3 to 7, 2nd Edition
Movement Plus Rhymes, Songs, & Singing Games
Movement in Steady Beat
Rhythmically Moving 1–9 (cassette, CD)
Guides to Rhythmically Moving 1–4
Changing Directions 1–6 (cassette, CD)
Foundations in Elementary Education: Music Recordings (cassette, CD)
Rhythmically Walking (cassette)

Program Evaluation

Elementary Program Implementation Profile (PIP)

Available from
High/Scope® Press
A division of the
High/Scope Educational Research Foundation
600 North River Street, Ypsilanti, MI 48198-2898

ORDERS: phone (800)40-PRESS, fax (800)442-4FAX
e-mail: *press@highscope.org*
Web site: *www.highscope.org*

IDEAS FOR ACTIVE LEARNING
GRADES K-2

Literature-Based Workshops

for Language Arts

Kathy Morrison
& Tina Dittrich
with Jill Claridge

HIGH/SCOPE PRESS
Ypsilanti, Michigan

5

Published by

High/Scope® Press

A division of the
High/Scope Educational Research Foundation
600 North River Street
Ypsilanti, Michigan 48198-2898
(734)485-2000, fax (734)485-0704
press@highscope.org

Copyright © 2000 by High/Scope Educational Research Foundation. All rights reserved. Except as permitted under the Copyright Act of 1976, no part of this book may be reproduced or distributed in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage-and-retrieval system, without prior written permission from the publisher. The name "High/Scope" and its corporate logos are registered trademarks and service marks of the High/Scope Foundation.

Special Note: **Teachers may reproduce up to 35 copies of each handout for classroom use. Reproduction of these materials for commercial resale or for an entire school system is strictly prohibited.**

Editors: Holly Barton and Nancy Altman Brickman
Cover design, text design, and production: Judy Seling of Seling Design
Illustrations: Kyle Raetz

Library of Congress Cataloging-in-Publication Data

Morrison, Kathy.
Literature-based workshops for language arts : ideas for active learning grades K-2 / Kathy Morrison and Tina Dittrich.
p. cm
Includes bibliographical references and index.
ISBN 1-57379-091-5
1. Language arts (Primary) 2. Activity programs in education. I. Dittrich, Tina, 1969– II. Title.

LB1528 .M67 2000
372.6--dc21 00-044900

Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

To all of my family for their continued love and
support in everything that I undertake
—Kathy

To my husband, Derek, and my two precious daughters,
Shelby and Tayler, for all their patience and love during this effort
—Tina

CONTENTS

Acknowledgments xi

INTRODUCTION 3

ALL KINDS OF BEARS 13

Workshops at a Glance 14

Whole-Group Introductory Lesson 16

Measure Your Teddy 18

Big Teddy, Small Teddy 20

A Class Book of Big Things and Little Things 22

How to Take Care of a Teddy Bear 24

The Look and Sound of ***T*** and ***B*** 26

Making a Papier-Mâché Teddy Bear 28

Tangram Bears 30

Brown Bear, Red Bear, Blue Bear Art 32

"What Happened to Goldilocks?" An Accordion Booklet 34

All Kinds of Bears Resource List 37

MY MOM, YOUR MOM, AND *MONSTER MAMA* 39

Workshops at a Glance 40

Whole-Group Introductory Lesson 42

Water-Paint a Monster Mama 44

Letter to the Author 46

Moving With *Monster Mama* 50

Scrabble (Sort of) 52

Good Words for Bad Times 55

A Collaborative Story 58

Strawberry Shortcake 60

Comparing Monster Mamas 62

Mother Web 64

Monster Mama Resource List 67

A LOOK AT *THE NAPPING HOUSE*: PREDICTING, SEQUENCING, AND MORE 69

Workshops at a Glance 70

Whole-Group Introductory Lesson 72

Purposeful Prediction 77

Simple Synonyms Comic Strip 79

Are You Awake Now? Continuing the Story in Song 82

Terrific Timelines 84

Who Was Dozing? Creative Comprehension 87

Napping Feet: Addition Sentences 91

Yellow Hues 93

Attributes of My House 95

Telling the Story With Pattern Blocks 97

The Napping House Resource List 100

LOVABLE, LITERAL AMELIA BEDELIA 101

Workshops at a Glance 102

Whole-Group Introductory Lesson 104

Family Trivia: How Well Do I Know My Family? 110

Using "Bioglyphs": Coded Pictures 114

Album of Family Jobs 118

Party Invitation 123

Cookie Commercials 127

Graphing Sports Favorites 130

America's Baseball Teams 135

Birthday Brainstorm 141

Quilting Bee 145

Flower Poetry 148

Story Summary 152

Summary Song 154

Lovable, Literal Amelia Bedelia Resource List 155

ALPHABET BOOKS: FROM ARTFUL ALLITERATION TO ZAPPED Z'S 157

Workshops at a Glance 158

Whole-Group Introductory Lesson 162

School Alphabet 163

Alphabetical Alliteration 166

Marvelous Mapping 169

Alphabetizing 173

The ABC's of Sports 175

An Action-Verb Alphabet 178

Alphabet Constructions 180

Which Letter Is for Me? 182

Signing the Alphabet 184

Who Will I Be? 186

Helpful Homophones 188

More Alliteration 192

Alphabet Books Resource List 194

STUDENT INSTRUCTION CARDS 195

INDEX 219

ACKNOWLEDGMENTS

Many thanks go to the teachers and students who field-tested the workshops in this book: Amy Townsend, Lanette Cooke, and Laura Attaway, Chief Leschi Tribal School, Puyallup, WA; Jennifer Fichtner, St. Mark's School, Sierra Madre, California; Kiki Boteler, Kickapoo Nation School, Powhattan, KS; Kathleen Peterson, To'Hajiilee-He School, Cañoncito, NM; and Marilyn Goodsman and staff, Bessie Hoffman Elementary School, Belleville, MI. Their feedback was invaluable in developing and fine-tuning our ideas. We also appreciate High/Scope educational consultant Diana Jo Johnston's many insightful suggestions and her efforts in coordinating the field testing.

We are indebted to educational consultant Dr. Jill Claridge for providing the workshop modifications for children with special needs.

Finally, we would like to acknowledge the editorial staff at High/Scope Educational Research Foundation—Lynn Taylor, Nancy Brickman, Holly Barton, and Pattie McDonald—for their patience and guidance in finishing this work.

IDEAS FOR ACTIVE LEARNING
GRADES K-2

Literature-Based Workshops

for Language Arts

INTRODUCTION

This book is designed to provide ideas for planning language arts workshop experiences that are rich in content and exciting for students in kindergarten through grade 2. These workshops allow teachers to introduce students to the wealth of children's literature available today. Many of the books used in the workshops are children's classics that teachers are already reading with their students simply for enjoyment. The workshop plans presented here enable students to go one step further and thoroughly explore a book and the concepts, characters, or experiences it presents. We hope to show teachers the invaluable resource good children's literature can become when used to enhance a content area. This collection of workshops emphasizes language arts, but skills and concepts from other content areas have also been integrated into many of the activities.

With the exception of the third section, which is designed around a single storybook, *The Napping House* by Audrey Wood, each section of this book contains 9–12 workshops built around a selection of children's books that are similar in theme or genre. Each set of workshops is not intended as a complete, sequenced language arts "unit." Instead, the workshop instructions are offered as a starting point to help teachers develop their own ideas and plans. Teachers who are using the workshops in this book will probably want to use them in tandem with many additional instructional activities, including teacher-guided reading, children's silent reading, experiences at the listening station, computer activities, and so forth.

In literature-based workshops, children's encounters with high-quality children's books lead to exciting experiences that deepen their understanding of academic concepts.

As you use this book, we encourage you to choose the workshops that best suit your teaching style and the needs and interests of your group of children. Feel free to adapt and refine them for your students. We strongly urge you to seek out the excellent works of children's literature that accompany each activity (see page 224 for information on locating or ordering these books). If you are not able to

obtain the book needed for an activity, in some cases you may substitute other high-quality storybooks for the books listed. A good children's librarian can be helpful in choosing alternatives.

As you plan workshops around the ideas presented in this book, we encourage you to follow the workshop guidelines given in High/Scope training and in the High/Scope resources listed on page 12. The following description of High/Scope workshops is adapted from these materials.

WHAT IS A HIGH/SCOPE WORKSHOP?

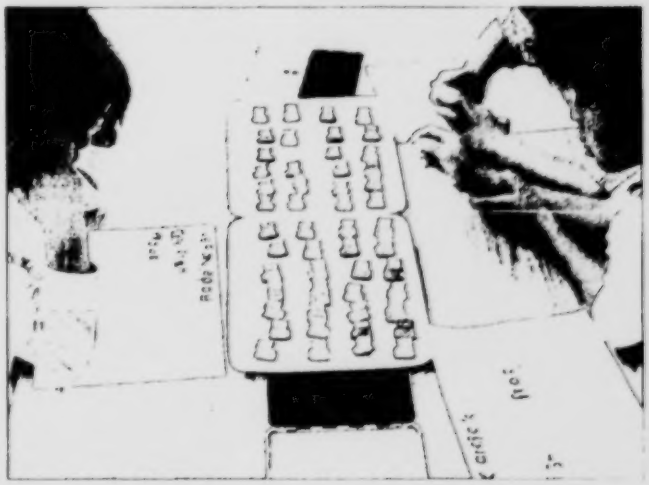
The workshops in this book were designed for programs using the High/Scope elementary approach. However, the activities may be used in any elementary program that emphasizes active, hands-on learning and independent small-group work. In High/Scope programs, workshops are the instructional periods of the day—the times when students focus on specific concepts and skills in basic content areas, such as math, language arts, or science. A workshop period may focus on a single content area, such as math, or on a combination of subjects.

During workshops the teacher may work intensively with one of the small groups while the other groups work independently.

Workshop periods take place two or more times a day and last an hour or more. A typical day's schedule, for example, might include three 1-hour workshop periods, one for language arts, one for math, and one for social studies alternating with science. During any workshop period, there will be four to six different small groups meeting at the same time, with three to six children in each group. In a class of 20 students, for example, the teacher might plan for four workshop groups of five children each; in a class of 27, there might be six groups with four or five children each.

Within each group, students may work cooperatively or individually, depending on the assigned task. Workshops are intended as an alternative to traditional worksheets and "seatwork." As such, they are designed to encourage students to make choices, solve problems, and "learn by doing." Even though High/Scope teachers assign specific tasks for each workshop, they plan the experience so that it offers students some element of choice.

A workshop period or a series of workshop periods may be organized in many different ways, depending upon the preferences and experience of the teacher. A simple arrangement, often chosen by teachers who are just beginning to use small-group instruction, is to have all of the small groups work on the same task (workshop) at the same time. Another simple way of organizing workshops is to have two different workshop experiences going simultaneously, with half the small groups working on each one. In the middle of the workshop period, the two sets of groups trade materials. Another arrangement, one preferred by many experienced High/Scope teachers, is to plan a **workshop rotation** consisting of five or six groups, each doing a different workshop. The small groups rotate through the workshops, until each small group has completed all the experiences planned. (This may take more than one workshop period.)



Workshop experiences often integrate content areas, for example, in this workshop, math and reading.

To prepare for a workshop rotation, the teacher sets out the materials for the workshop at separate tables or areas. When children change workshops, they change places as well. Therefore it is important for each small group, before rotating, to clean up their table or area and reorganize the materials for the next group who will be using them. For example, to prepare for a second-grade language arts workshop with six rotating groups, the teacher would set materials out for the following experiences:

- Group 1: Students work on an alphabetizing activity from the fifth section of this book.

- Group 2: Students make pages for an alphabet book on sports, another activity from the fifth section.
- Group 3: Students take turns reading aloud from one or more alphabet books. (During the workshop period, the teacher will work directly with this group.)
- Group 4: Students work on a computer activity, for example, a storybook or word-processing program, at the computer area.
- Group 5: Students listen to story tapes at the listening area.
- Group 6: Students write in their journals.

In a workshop rotation that includes four to six groups, the students work on one workshop for a designated time, usually 10 to 30 minutes. Then the teacher gives a signal, and the first group moves from the first workshop to the second, the second group moves from the second workshop to the third, and so on. (The last group would rotate to the first workshop.) This continues until all the groups have cycled through all the workshops.

"Hands-on" materials and opportunities to relate academic skills to personal interests make workshops absorbing for children.

The time students spend at each task in a rotation cycle and the length of time needed to complete the entire set of workshops will vary depending on the age of the students, their experience with the workshop process, and the nature of the tasks assigned. If you were designing a language arts rotation of six workshops, for example, you would need to decide how many workshop periods are required for the children to complete the cycle. For example, the class might do three workshops one day and three the next, or do two each day for three days. Typically for kindergartners and first-graders (as well as for children new to the rotation process), the time set for each workshop may be 10 or 15 minutes and students may cycle through four or five workshops during one language arts workshop period. Older, more experienced children who are

capable of more extended activities may work for 20 to 30 minutes on each of two or three workshops, completing the rest of the workshops in the set during the following day's language arts workshop time or during workshop periods on the next two succeeding days.

With four to six activities going on simultaneously, students must be able to work without direct adult supervision for much of the workshop period. We have designed most of the workshops in this book so that children can carry them out independently, working with the support of the other members of their workshop groups. Some of the activities are designated "teacher-facilitated"; these require the adult to work directly with the children during all or part of the workshop.

Once children are comfortable with the workshop process, they are able to stay focused as they work independently.

During the workshop period, teachers may devote the majority of their attention to one of the small groups if the task requires adult support. However, whenever possible, teachers divide their attention among all the workshops, giving guidance and assistance when needed as children work semi-independently with their small group.

ADVANTAGES OF THE WORKSHOP APPROACH

The use of workshops for children's instruction has many advantages for teachers and students. Workshops provide experiences in working independently that promote children's self-reliance and enable them to develop problem-solving skills. Workshops also create opportunities for cooperative work and communication with classmates that are not available to children during traditional whole-group teaching. In addition, because most children are working on their own for much of the workshop period, the teacher is able to give individual attention to students

when needed or to work with a few students on a focused task. Also, because workshops involve only a few children at a time, they give children a chance to work directly with shared resources and equipment—such as science instruments, computers, or reference books—that would be too costly to provide for every student.

Perhaps most important, workshops are engaging and fun for children, and as a result, they motivate children to master important skills and concepts. They offer opportunities for children to work on realistic projects that are meaningful to them; to relate academic tasks to their own interests, ideas, and goals; and to learn through hands-on experiences. These active learning experiences are usually far more involving for children than, for example, filling out a worksheet or listening to a teacher lecture. While a typical small-group workshop may not expose children to as many concepts and skills as the teacher could present in a whole-group lesson lasting a comparable time, children's more active involvement in small-group experiences results in learning that is more likely to "stick."

This book assumes that teachers have taken some time to prepare their students for workshops and that students are comfortable with the process and organization of workshops. If you are now teaching in a traditional setting emphasizing whole-class experiences and you want to use small groups for more of your instruction, bear in mind that making this shift in approach is a long-term process. If you need tips for getting started with workshop-based instruction, we suggest you read "Suggestions for Helping Students Work Independently" (see pp. 10–12), consult other High/Scope curriculum materials, and attend High/Scope training to gain a better understanding of the workshop process.

HOW THIS BOOK IS ORGANIZED

This book is made up of the following five sections: "All Kinds of Bears" (kindergarten); "My Mom, Your Mom, and *Monster Mama*" (first grade); "A Look at *The Napping House:* Predicting, Sequencing, and More" (first grade); "Lovable, Literal Amelia Bedelia" (second grade); and "Alphabet Books: From Artful Alliteration to Zapped *Z*'s" (second grade). Although each set of workshops has a suggested grade level, the workshops can be adapted to fit other age groups.

Each section starts out with a chart, titled **Workshops at a Glance,** that briefly summarizes the workshops in that section. Following this are directions for a teacher-led **Whole-Group Introductory Lesson,** designed to prepare the class for the set of workshops that follow.

In the whole-group lesson, the class as a group reads or listens to one or more of the children's books that go along with that set of workshops. Then, with the help of the teacher, the whole group carries out a few activities that relate to those they will be doing independently in their workshop groups. (Any handouts needed for the whole-group lesson are included along with it.)

In the pages that follow each whole-group lesson, complete instructions are given for the individual workshops in that section. The following components are included for each workshop:

- **Story.** A brief description of the book that goes with the workshop. (If a book has already been described in a previous workshop, only the name of the book is given in subsequent workshops.)
- **Workshop Summary.** A brief summary of the activity.
- **Key experiences.** A list of several High/Scope elementary key experiences that students are likely to engage in during this workshop. (The key experiences are statements of important concepts and processes in various areas of learning.) Note that since all workshop activities are somewhat open-ended, additional learning experiences not listed here may also occur, depending upon the direction students take.
- **Materials.** List of materials needed for the workshop.
- **Instructions.** Step-by-step directions for the workshop. Some workshops include a **mini-lesson** at the beginning. This is a brief teacher-facilitated introduction to skills or concepts students will need to carry out the rest of the activity independently.
- **Assessment.** Suggestions for activities to evaluate the outcomes of the workshop. These may include evaluations of students' work, teacher observations, or student self-assessments.
- **Extensions.** Ideas for follow-up activities.
- **Modifications.** Suggestions for modifying the workshop for students with special needs.
- **Student instructions.** Simple, illustrated directions for the workshop, written for students to read and follow independently. (These are in a separate reproducible section in the back of the book.) See suggestions in the next section for using the student instructions effectively. (Student instructions are not provided for teacher-facilitated workshops.)

- **Workshop handouts.** Ready-to-duplicate materials needed to complete the workshop successfully. (Not all workshops utilize handouts.)

SUGGESTIONS FOR HELPING STUDENTS WORK INDEPENDENTLY

We've tried to make our instructions as complete as possible, but it will still take careful planning, as well as experience with the workshop process, to make your workshops run smoothly. Here are some tips for more effective workshops:

- **Think carefully about your workshop groupings.** Avoid grouping children by ability, and attempt to balance each group by such factors as gender, personality, and tendency to be a leader or a follower. Separate children whose personalities may conflict. Change the groupings at regular intervals so that children have a chance to work with a variety of other children.
- **When introducing workshops for the first time, focus on the workshop *process* first, then introduce subject area content.** Set up a few nonthreatening, short, fun activities for the children, for example, simple games or story tapes. Have children rotate through four or five such "mini-workshops" in one workshop period, changing every 10–15 minutes. Be sure to include time for children to clean up the materials and prepare the game or activity for the next group. Do this several times. Once children understand how the rotation works and are comfortable with the process of working in small groups, introduce longer workshop activities with more challenging content.
- **At the beginning of a workshop period, briefly demonstrate or explain all the workshops in the rotation to the group as a whole.** A 5- to 10-minute introduction is usually sufficient to explain what students will be doing at each workshop. Sometimes, however, students will need to be introduced in advance to skills and concepts they will need for the small-group activities. In these cases, a mini-lesson is included with the workshop instructions. You can do the mini-lesson with the whole group at the start of the workshop, or plan it for a previous day if you think students need more practice with a concept. If your students already have experience with the skills and concepts involved, they may not need the mini-lesson and can move directly into the independent part of the workshop.

- **Appoint student leaders for each workshop rotation.** Whenever a new workshop rotation cycle begins, meet with the student leaders before school or during recess to "walk them through" the activities included in the rotation. The 15 minutes or so you will need to spend doing this will save you time later on. During this time, you can prepare the student leaders to answer the group members' questions about the logistics of the workshop: what steps are included; where the materials are located; where to go if they need additional materials; whether group members will be working by themselves, with partners, or cooperatively with the rest of the group; where to put completed projects; and so forth. Another part of the student leader's role may be to carry questions he or she can't answer to the teacher. Since many students will ask the same kinds of questions, this is another way to limit the demands on the teacher during the workshop session. Rotate the leader's role frequently so that all students have a chance to hold this position.
- **Encourage students to use the student instructions provided with the activity.** You can provide multiple copies of the instructions, write them on the blackboard, or tape-record them for nonreaders. Some kindergarten children may not be able to use the instructions independently; however, kindergarten classrooms often have aides and parent volunteers who will find it helpful to refer to the student instructions as they work with the children.
- **During workshops, encourage children to work independently by having children with questions or problems turn to peers first, then to you if necessary.** For example, some teachers have an "Ask three children before me" rule. You might also have a sign-up sheet for students who haven't been able to solve a problem by working with a classmate. You can respond to these requests for help at the first available moment, working down the list of those with questions.
- **If a workshop in this book is designated "teacher-facilitated," think carefully about how you can give the students in this workshop group the extra help they will need.** Keep in mind that you may not need to remain with this group for the entire workshop period. You may need to be there just for part of the activity, then keep a closer eye on this group to give them additional help with prob-

lems that arise. Because of the extra supervision needed for these teacher-facilitated workshops, don't include more than one during any given workshop period.

- **If necessary, ask parents or older students to help at workshop times.** Again, the volunteers can refer to the student instructions as they assist children with the workshops.

For successful workshops, use the suggestions above with patience and persistence. While the workshop approach to instruction may take more effort at first, you'll find that your "quality time" with students will increase gradually as students take on more responsibility for their own learning.

CONCLUSION

The workshops in this book are designed as a starting point for your own ideas. As you gain experience doing High/Scope-style workshops, you will probably want to begin designing your own, referring to this book as a source of ideas. Feel free to alter any of these experiences to meet the needs and interests of your students. As you grow accustomed to the High/Scope workshop process and develop the habit of referring to children's literature for teaching ideas, you will be amazed at the rich and exciting active learning experiences that you can set in motion for your students.

HIGH/SCOPE RESOURCES ON THE WORKSHOP PROCESS

Albro, Cathy, Johnston, Diana Jo, and Brickman, Nancy. 1998. "Elementary Learning: Encouraging Young Problem Solvers." High/Scope *Extensions* (September): 5.

Brickman, Nancy. 2000. "Workshops—*Not* One Size Fits All!" High/Scope *Extensions* (September): 5.

Hohmann, Charles. 1994. "K–3 Learning: Elementary-Level Small Groups." High/Scope *Extensions* (March/April): 5.

ALL KINDS OF BEARS

KINDERGARTEN

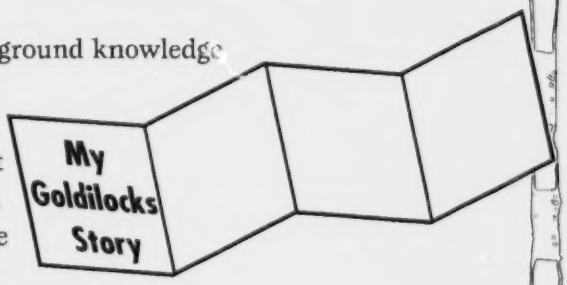
ALL KINDS OF BEARS
Workshops at a Glance

Measure Your Teddy* Students measure their teddy bears using linking cubes, paper clips, and toothpicks. They then display their findings on an object graph. *Where's My Teddy?*	**Big Teddy, Small Teddy** Students pair one big teddy bear with one small teddy bear, then put all of the teddy bears in order from smallest to largest. *Where's My Teddy?*	**A Class Book of Big Things and Little Things** Students draw a picture of something big and something little, then put the pages together in a double-sided class book. *Where's My Teddy?*
How to Take Care of a Teddy Bear Each child writes and illustrates a page to include in a class book titled *How to Take Care of a Teddy Bear. Ragged Bear.*	**The Look and Sound of *T* and *B*** Students stand up when they hear the word *teddy* or *bear* in a story read by the teacher. Each child then chooses either the letter *t* or the letter *b* and cuts out pictures from magazines that begin with that letter. *My Friend Bear.*	**Making a Papier-Mâché Teddy Bear*** Each group makes a papier-mâché teddy bear. *From Idea to Toy.*
Tangram Bears Each child uses a set of tangrams to make a bear. Students trace the bear, draw a scene around it, and then write a sentence about the picture. *From Idea to Toy.*	**Brown Bear, Red Bear, Blue Bear Art** Students experiment with mixing red, yellow, and blue paint. Each child chooses one newly discovered color, describes how the color was made, and paints a bear using that color. *Brown Bear, Brown Bear, What Do You See?*	**"What Happened to Goldilocks?" An Accordion Booklet*** Each child develops a short accordion-style booklet depicting what might have happened to Goldilocks after leaving the bears' house. *Goldilocks and The Three Bears* by James Marshall and *Goldilocks and The Three Bears* by Jan Brett.

**Requires direct teacher involvement during all or part of the workshop*

The workshops in this section feature famous as well as lesser-known bears from a variety of storybooks. Most children will be familiar with the story of Goldilocks, Papa Bear, Mama Bear, and Baby Bear. In the whole-group introductory lesson, students listen to and compare two very different interpretations of this tale: *Goldilocks and the Three Bears* by Jan Brett—the traditional version—and James Marshall's *Goldilocks and the Three Bears*—an offbeat version with a very naughty heroine. *Where's My Teddy?* (Jez Alborough) is a tale of two teddies—one belonging to a rather large *real* bear and one to a little boy named Eddie—who somehow get switched! Eddie and the bear meet again in *My Friend Bear.* In *Ragged Bear* (Brigitte Weninger), a lonely, unloved bear is thrilled to find a new home with a child who loves and appreciates him. Bill Martin's simple but engaging *Brown Bear, Brown Bear, What Do You See?* presents not only a brown bear but a host of other colorful animals, and in *From Idea to Toy* (Ali Mitgutsch et al.), students get a look at how teddy bears are actually made. In the Resource List on p. 37 we have included suggestions for other books starring bears that may also be used with this set of workshops.

The workshops in this section, each linked to one or two of the stories mentioned above, focus on concepts such as measurement, size, simple geometry, and sound discrimination. Students participate in a variety of art activities and have many opportunities to express their thoughts and findings through writing and dictation. Students will need actual teddy bears for two of the workshops, so ask each student to bring in a teddy bear from home prior to beginning these workshops. Make sure you have some bears on hand for those students who do not have one or who forget to bring one to school.



When selecting workshops, keep in mind the background knowledge your students have. If, for example, you know that the majority of the students do not have much experience using tangrams to make a design, you may decide to let them simply explore the tangrams before you ask them to put them together in a design. Also keep in mind the amount of teacher facilitation required for each workshop. We have identified those activities that we feel most children will be able to complete fairly independently, as well as those that will require more teacher involvement, but you will want to adapt the workshops to best meet your class's particular needs. The workshops vary in the amount of time they will take to complete. If you feel that a particular workshop will go beyond your allotted time, you may choose to spread the activity over several workshop periods.

ALL KINDS OF BEARS
Whole-Group Introductory Lesson

MATERIALS

- Butcher paper or chart paper (three sheets)
- Marker
- *Goldilocks and the Three Bears* by Jan Brett
- *Goldilocks and the Three Bears* by James Marshall
- Children's teddy bears (brought from home)

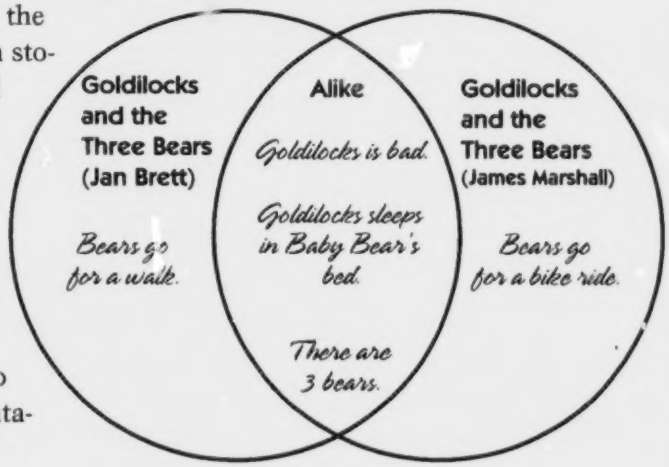
INSTRUCTIONS

You may want to spread this activity over two days, reading and discussing one book each day. Before beginning the lesson with the class, draw a Venn diagram on one sheet of the chart paper or butcher paper (see example below). The other two sheets will be used to record students' comments about both books' characters and events.

Place the second and third sheets of butcher paper where all the children can see them. Ask if anyone is familiar with the story of Goldilocks and the three bears. Read through Jan Brett's *Goldilocks and the Three Bears* and ask the children to tell you about the story. "Who were the characters? What were they like? Where did the story take place? What happened in the story?" Continue asking questions as you record their responses on one sheet of butcher paper. The class will later compare these story features with features of the second story.

Explain to the class that now you will read a different version of the story by another author. Read James Marshall's book to the students, and ask them the same questions you asked about the first story. Write down their responses on the other sheet of paper.

Next, point out the Venn diagram. Go through each idea on the other two lists and ask students to decide if the item belongs in the portion of the Venn diagram pertaining to the Brett version or the Marshall version, or in the middle where the two circles overlap (signifying that the item is reflected in both stories). Continue until all ideas from the lists are represented on the Venn diagram along with any new ideas generated by the children. In addition to writing down their words, you may wish to make pictorial representations. Ask students which story they liked best, and why.



Sample Venn Diagram

Explain to the class that they will be rotating through workshops that are about bears from several different storybooks. Ask the children if they can name some famous bears they have seen in books, in movies, or on TV. They might mention the three bears, Paddington, Winnie-the-Pooh, the Berenstain bears, or Smokey the Bear.

When you have finished this whole-group activity, introduce each of the workshops in this section that you have chosen for students to participate in. Finally, allow the children who would like to do so to introduce the bears they have brought from home.

MEASURE YOUR TEDDY

KEY EXPERIENCES

Measurement of continuous quantity (Math)—

- Comparing lengths by side-by-side matching

Language, symbols, & graphing (Math)—

- Making object graphs

MATERIALS

- *Where's My Teddy?* by Jez Alborough
- Teddy bears brought in by students (have some extras on hand for those who forgot or who do not have one)
- Large supply of linking cubes, large paper clips, toothpicks
- Poster board (2–3 sheets per student pair)
- Crayons or markers
- Tape
- Notebook paper

STORY

Where's My Teddy? by Jez Alborough. A young boy named Eddie loses his teddy bear in the woods. He finds a teddy that looks like his, but it is a giant teddy that is too big to cuddle. Meanwhile, a big bear is also in the woods and has lost *his* teddy. He too finds a teddy that looks like his, but it is very tiny. Eddie and the bear meet in the woods and, startled at the encounter, run back to their respective homes. All ends well as Eddie and the bear are reunited with their teddies.

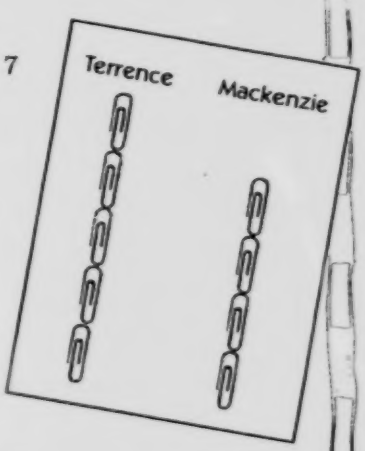
WORKSHOP SUMMARY

Students measure the teddy bears they have brought to class using linking cubes, paper clips, and toothpicks. They then display their findings on an object graph. The teacher facilitates this workshop in order to guide students through the measurement process.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Read *Where's My Teddy?* to the group. Lead a short discussion about the relative size of the teddy bears in the story. Explain that students are going to use some objects in the classroom to measure their teddies.
2. Show the group some paper clips and a teddy bear brought in by one of the students or by you. Ask students how they could figure out how big the teddy is using the paper clips. Ask questions to help students determine that the paper clips should go end to end and touch each other from the top of the bear's head down to his feet: "Should we stand the bear up or lay it down? Which way could we lay it down? Where should we put the paper clips? Which way should they go?"
3. Display the linking cubes and ask children how they could measure the bear using the cubes. (Be sure to discuss the fact that they should link the cubes together.) Do the same for the toothpicks.
4. Pair students together or allow them to find their own partner. Ask each pair to choose either linking cubes, paper clips, or toothpicks to measure their bears. Since the students will be using these measuring objects to make an object graph later on, they should all have enough objects to measure their bears without having to share.
5. Ask students to guess how many paper clips (or whichever object they have chosen) it will take to show how big their teddy bears are. Partners record their guess on a piece of paper. Then have them measure each bear and record the number of paper clips on the paper as well.

6. After the bears have been measured, explain that students will use their measuring objects to make an object graph showing how long their teddies are. Give each pair of students a sheet of poster board. On one half of the poster board, have them line up all the paper clips, end to end, representing the length of one child's bear. They should start at the bottom edge of the poster board and lay the clips above each other (see illustration at right).
7. Have students tape the paper clips down.
8. On the other half of the poster board, have them repeat steps 6 and 7 for the other child's bear.
9. Ask students to write their name next to their paper clip chain.
10. Children may choose a different unit of measurement and repeat steps 5–9. For each measuring object they use, they should graph the results on a separate sheet of poster board.
11. Display the object graphs in the room or in the hallway.

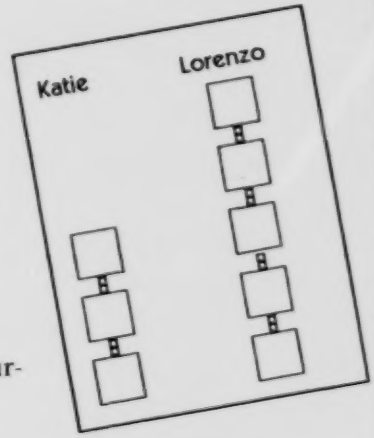


ASSESSMENT

- Ask students to describe how they measured their bears.
- Ask students to compare one another's graphs. Use such questions as the following: "Which bear in our group needed the most toothpicks? How many? Which one needed the fewest? How many?"

EXTENSIONS

- Ask students to suggest other small objects as units of measurement.
- Have students measure each bear with string, cut the string, and line up the strings on a bulletin board or wall to show the lengths of all the bears.
- Have students measure other items in the room—or even one another!
- Have students make a picture graph using cutouts of the measuring objects.



MODIFICATIONS

- Have students use just one kind of measuring object.
- Provide a larger measuring object for children who have difficulty with coordination (for example, use large crayons or blocks).

BIG TEDDY, SMALL TEDDY

STORY

Where's My Teddy?

WORKSHOP SUMMARY

In this child-directed activity, students pair one big teddy bear with one small teddy bear. Then the group puts all of the teddy bears in order from smallest to largest.

INSTRUCTIONS

1. Each student introduces his or her teddy bear to the group.
2. Students pair up their teddy bears with a partner who has a different-sized teddy. Students identify which bear is big and which one is small.
3. Students change partners and pair up the teddy bears again, putting one big bear with one small one as before. It is possible that a teddy that was the smaller bear in the first pairing is now the larger one in the second pairing. This will help children see that size is relative.
4. The group works together to put all the teddy bears in order from smallest to largest.
5. Once they have ordered all of the bears by size, students check to see if they need to make any changes in the order.

ASSESSMENT

- Listen to the words children use to describe the relative size of the bears. How do they decide the order in which to put them? Do they notice that sometimes a big bear is small when compared to an even bigger bear?
- Ask the children if any of the bears were the same size. Have them explain how they decided which of the same-sized bears should be placed before the other one in the line.
- Give each child a set of the flannel-board family figures. Talk about which ones are large and which ones are small. As children work, ask them questions like the following: "Which character do you think is the youngest? Why? Which character do you think is the oldest? Why?"

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words

Collections of objects (Math)—

- Sorting a collection into 2 categories
- Comparing collections 1–1; determining "more," "less," "the same as"

Classifying and ordering materials (Science)—

- Ordering objects according to variation along a single dimension

MATERIALS

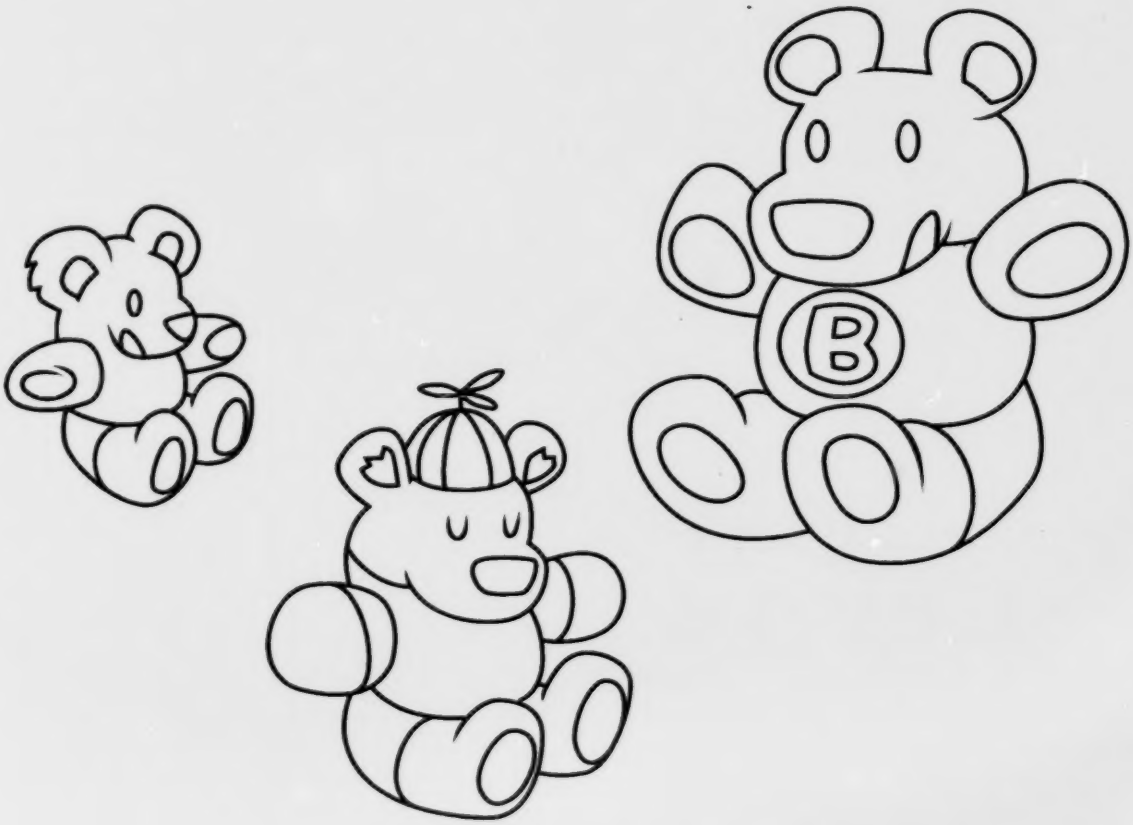
- *Where's My Teddy?* by Jez Alborough
- Teddy bears brought in by students (have some extras on hand for those who forgot or who do not have one)
- Flannel-board family figures, 1 set per child (see p. 43)

EXTENSIONS

- Have students dictate or write a story about their teddy bear.
- Have students dictate or write a story about one of the flannel-board family figures.
- Ask students to find other objects in the classroom to place in order from smallest to largest.

MODIFICATIONS

- Limit the number of bears to be placed in order.
- Limit the number of flannel-board family figures to order.



A CLASS BOOK OF BIG THINGS AND LITTLE THINGS

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words

Writing—

- Writing in unconventional forms: Scribbles, drawings, letters, invented spellings

MATERIALS

- *Where's My Teddy?* by Jez Alborough
- Chart paper (2 sheets) and marker
- Tape
- Computer paper (2 sheets per child)
- Markers, crayons
- Stapler or binding machine

STORY

Where's My Teddy?

WORKSHOP SUMMARY

Students draw a picture of something big and a picture of something little, then put the pages together in a double-sided class book. This workshop is child-directed; it follows a mini-lesson in which students brainstorm ideas for their book.

INSTRUCTIONS

This activity may require more than one workshop period. Students contribute two pages to the book—one showing something big, another showing something small. If this is too much for students to complete in one workshop period, continue the activity during another period.

Mini-lesson:

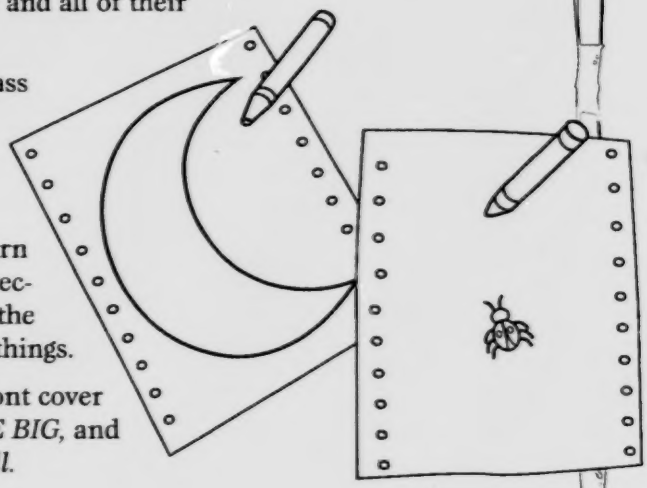
Explain to students that they are going to make a class book of things that are small and things that are big. To help them get started, you will make a list together of small and large things. Ask the children to brainstorm a list of big things, and write down their responses on chart paper. Then have them brainstorm a list of small things. Place both lists at the workshop station for children to choose from. Be sure that students know they are free to draw something that is not on the lists.

Since students of this age sometimes have difficulty understanding *actual* size, they might point to a small picture of a large object (for instance, a house or an elephant) and label the object "small." If this occurs, point out that although the picture is small, a *real* elephant or house is actually big. Ask students to think about a real elephant or house—can they hold one? Can they put one in a suitcase?

Workshop:

1. Each child chooses a big and small object to draw. If children choose an object from the class list developed during the mini-lesson, they should cross the word off to avoid duplication.
2. Students draw a picture of something **big** on a piece of computer paper.
3. Below the picture, the student writes or dictates a sentence describing the object.

4. Next, students draw a picture of something **small** on the second piece of computer paper. The student writes or dictates a sentence describing the object on the bottom of this sheet of paper.
5. Students put all of their "big" pictures in a pile and all of their "small" pictures in another pile.
6. Combine all of the pages into a double-sided class book, putting all the "big" pictures together and flipping the book over to put all the "small" pictures together. Put a page in the middle that says on one side, "Turn the book over to see small things" and on the other, "Turn the book over to see BIG things." From one direction, students can read about big things. From the other direction, students can read about small things.
7. Make a cover for each side of the book. The front cover might have a title such as *THINGS THAT ARE BIG,* and the back cover might say *Things That Are Small.*



ASSESSMENT

- Observe students as they draw and write. Do they accurately choose big and small objects? Do they use comparison words such as *big, bigger, biggest?*

EXTENSIONS

- Have each student make his or her own *Big and Small* book.
- Sort pictures of animals, houses, people, or other objects by size (big and small).
- Share several synonyms for *big* and *small* (for example, *huge, enormous, gigantic, large; tiny, little, miniature*) and ask students whether they think the words mean the same thing as *big* or *small:* "Is something that is *tiny* big? Could you fit an *enormous* animal into your pocket?"

MODIFICATIONS

- Instead of asking students to draw their own pictures, allow them to cut out pictures from magazines to add to the book.

HOW TO TAKE CARE OF A TEDDY BEAR

KEY EXPERIENCES

Writing—

- Observing the connections between spoken and written language
- Writing in unconventional forms: Scribbles, drawings, letters, invented spellings
- Expressing thoughts in writing

MATERIALS

- *Ragged Bear* by Brigitte Weninger
- Bear-shaped paper (1 sheet for each student)
- Writing utensils
- Crayons or markers

STORY

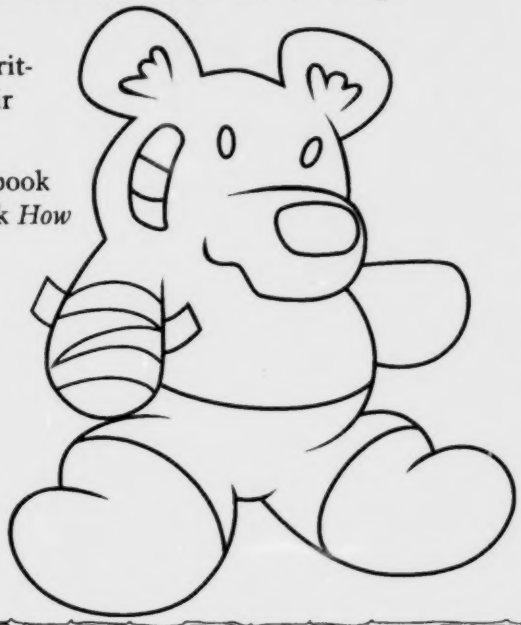
Ragged Bear by Brigitte Weninger. This is the story of an old and worn teddy bear, left on a park bench in the rain by his heedless owners. Rescued by a child who understands how to take care of a beloved bear, Ragged Bear finds love and friendship in his new home.

WORKSHOP SUMMARY

Each child writes and illustrates a page to include in a class book titled *How to Take Care of a Teddy Bear.* This workshop is teacher-facilitated to assist children with discussion of the story and with writing down their ideas.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Read the story to the group or have students listen to it on tape. Ask children who in the story took good care of Ragged Bear, and who did not. Ask "How did the child who 'rescued' the bear show that the bear was loved? Does everyone love their bears in the same way? How do you show your bear that you love it? What things do you do to take care of your teddy bear?"
2. On the bottom of the bear-shaped paper, have each student write or dictate a sentence or story telling the reader how to take care of a teddy bear. If you prefer, students can record their advice on tape to be written down later.
3. Once the sentence or story is written, have students illustrate their page.
4. Combine the pages into a class book and make a cover. Title the book *How to Take Care of a Teddy Bear.*



ASSESSMENT

- Collect anecdotes about the students as they do the activity. How do they think through what they will say?

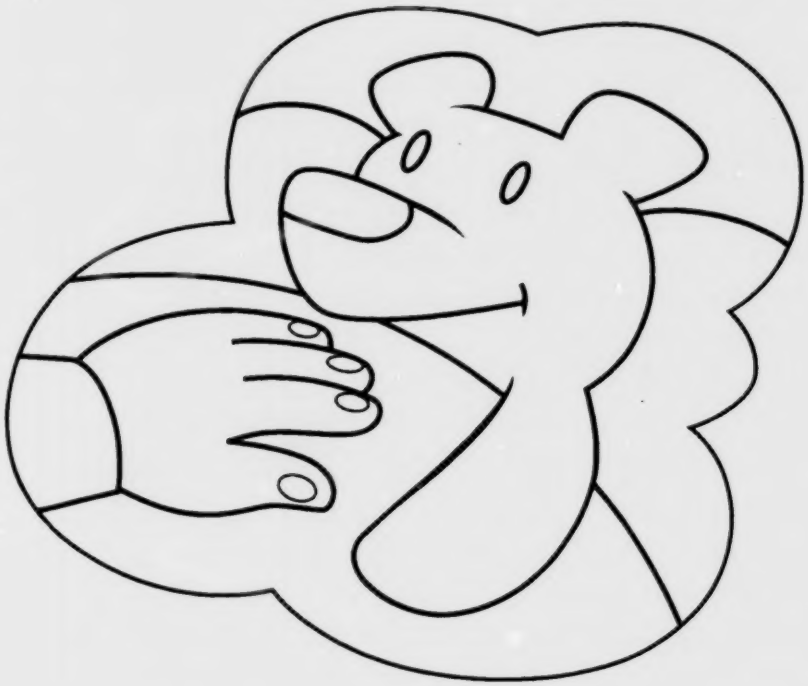
- Collect students' stories and evaluate them. Do they use any points brought out in the story discussion? Are they able to elaborate on their ideas? How much detail do they include in their directions?

EXTENSIONS

- Read the completed book to the class.
- Allow each child to make a whole book on the subject.

MODIFICATIONS

- Have children work with a partner to make the page.



THE LOOK AND SOUND OF *T* AND *B*

KEY EXPERIENCES

Reading—

- Acquiring, strengthening, and extending specific reading skills: Auditory discrimination

Speaking and listening—

- Acquiring, strengthening, and extending speaking and listening skills: Discussing to expand speaking and listening vocabulary

MATERIALS

- *My Friend Bear* by Jez Alborough
- One sheet of construction paper per student
- Magazines
- Scissors
- Glue
- Markers

STORY

My Friend Bear by Jez Alborough. In this follow-up to *Where's My Teddy?*, Eddie and his teddy meet up again with the big bear in the woods and *his* teddy. This time they discover that they can all be friends!

WORKSHOP SUMMARY

Students stand up when they hear either *teddy* or *bear* in a story read by the teacher. They then make a collage of magazine pictures that begin either with the sound of the letter ***t*** or the letter ***b***. The first part of this workshop is teacher-facilitated.

INSTRUCTIONS

There are two parts to this workshop. The first part is facilitated by the teacher; we recommend that it be done with one group at a time rather than as a mini-lesson involving the entire class. The second part of the workshop is child-directed. If you prefer, you may divide these activities into two separate workshops.

Teacher-facilitated activity:

1. Explain to the group that you are going to read *My Friend Bear* to them a couple of times. The first time through, they should listen for the word *teddy* and stand up when they hear it. Tell students whether you want them to then sit down to await the next reading of *teddy* (and then stand up) or remain standing and sit down the next time they hear the word.
2. Read through the story at a pace comfortable enough for children to catch the word *teddy* each time it occurs. (If students are not familiar with the story, you may wish to do a "dry run" the first time through, with children simply listening to get acquainted with the story.)
3. Repeat step 2, this time telling students to listen for the word *bear*.
4. When you are finished with this part of the workshop, discuss with students the sounds that *teddy* and *bear* begin with. Ask the students for a few other examples of words that begin with the sounds represented by ***t*** and ***b***.
5. Explain that next they will be looking through magazines for pictures that begin with either the letter ***t*** or the letter ***b***. Ask each student to choose which letter he or she would like to work with.

Child-directed activity:

6. Each child looks through the magazines to find pictures that begin with the letter he or she has chosen.
7. Students cut out the pictures and glue them onto the construction paper. They write the appropriate letter (***t*** or ***b***) on their paper and, if they wish, the names of the objects shown in the pictures.

ASSESSMENT

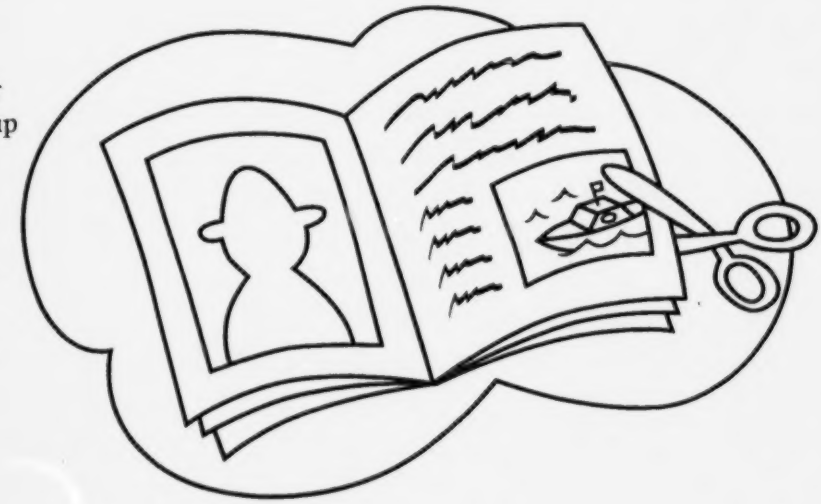
- Watch to see whether children are able to distinguish the word they are listening for, or whether they merely follow the other children when they stand.
- Check collages to see that all pictures begin with the correct letter.
- Collect anecdotal notes while students look for their pictures. Do they seem to easily distinguish between words that begin with their letter sound and those that do not?

EXTENSIONS

- Have students do the first part of the activity again, this time listening for *all* words that begin with either the ***t*** or ***b*** sound.
- Have children look for words in magazines that begin with their chosen letter.
- As a whole class, count the number of pictures found that begin with the letters ***t*** and ***b***.

MODIFICATIONS

- Have students raise their hand rather than stand up in the first part of the activity.
- Allow children to look through precut pictures to choose the ones that begin with their chosen sound.



MAKING A PAPIER-MÂCHÉ TEDDY BEAR

KEY EXPERIENCES

Speaking & listening—

- Using language to solve problems

Observing (Science)—

- Observing color, shape, form, and pattern
- Looking at familiar things in a new way: observing closely, systematically, and objectively

Designing, building, fabricating, & modifying structures or materials (Science)—

- Using plans supplied by others to make simple structures or materials

MATERIALS

- *From Idea to Toy* by Ali Mitgutsch et al.
- Teddy bears brought in by the students
- Wheat paste (may be purchased at a hardware store)
- Newspaper
- Paint and brushes
- Paper
- Pencil

STORY

From Idea to Toy by Ali Mitgutsch, Marlene Reidel, and Annegert Fuchschuber. This book describes how a teddy bear is designed and produced.

WORKSHOP SUMMARY

Each group will make a papier-mâché teddy bear. The teacher facilitates this workshop to assist children in designing and making their bears. It will likely take more than one or two periods to complete this workshop.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Read the book *From Idea to Toy* to the group. Ask the children if they think their own teddy bears were made the same way as the book describes. Discuss the characteristics of their bears. "How many eyes do they have? Is there always a nose? Can you see where it is sewn together?"
2. Explain to the group that they are going to be making a type of bear called papier-mâché. Have a sample to show to the children if possible. Ask if they think it is made the same way as described in the book. Brainstorm with the students how they think they could make the papier-mâché bears.
3. Mix the wheat paste according to the directions on the container. Have children help you tear large strips of newspaper into 1" strips. Leave some of the newspaper whole for step 4.
4. Assist children in forming the base of the bear by wadding up newspaper into shapes for the body, head, arms, and legs.
5. Have children tape the newspaper shapes to hold the form. Help them attach the shapes together to form the complete teddy.
6. Have the students dip the newspaper strips into the wheat paste and attach them to the bear. Strips should cover the bear's form.
7. After the bear has dried, have children paint it.

ASSESSMENT

- Ask students to explain how they made their bear.
- Record anecdotal notes of the children. How well are they working together? When they encounter problems, how do they solve them?

EXTENSIONS

- Showcase all the bears made and allow the children to discuss theirs.
- Have students make a piñata bear and fill it with "bear" items. Have a piñata-breaking party!

MODIFICATIONS

- Have students make a bear out of clay or other similar art materials.
- Allow two-dimensional bears to be designed and made.

TANGRAM BEARS

STORY

From Idea to Toy.

WORKSHOP SUMMARY

Each child uses a set of tangrams to make a bear. Students trace the bear, draw a scene around it, and then write a sentence about the picture. Although this workshop is child-directed, you may want to observe and be available for assistance as students put their tangrams together and trace around them.

KEY EXPERIENCES

Geometry and space (Math)—

- Constructing with 2-d shapes

Writing—

- Writing in unconventional forms: Scribbles, drawings, letters, invented spellings

MATERIALS

- *From Idea to Toy* by Ali Mitgutsch et al.
- Tangrams (one set per student)
- A half-sheet of construction paper for each student
- Pencil for each student
- Crayons or markers

INSTRUCTIONS

Note: If your students are not familiar with tangrams, allow time for them to explore the shapes on their own before they participate in this workshop.

1. Children read or listen to the story if they have not heard it before.
2. Give each child a set of tangrams.
3. Children may explore the manipulatives for a few minutes. Comment on what you see them doing with their shapes. If you do not observe anyone putting them together to make a bigger shape or object, ask the children if it is possible to put the shapes together to make an object.
4. Challenge the children to use all seven tangrams to make a bear. Accept other representations they may choose to make.
5. Once students have made a bear or other design, they trace around the shape on the construction paper with a pencil. Students may need to do some problem solving to accomplish this; they may decide to tape the pieces down or hold the shapes down for one another.
6. Using crayons or markers, students add details to their bear and draw a scene around the bear if they wish.
7. Each child writes or dictates a sentence about his or her picture.

ASSESSMENT

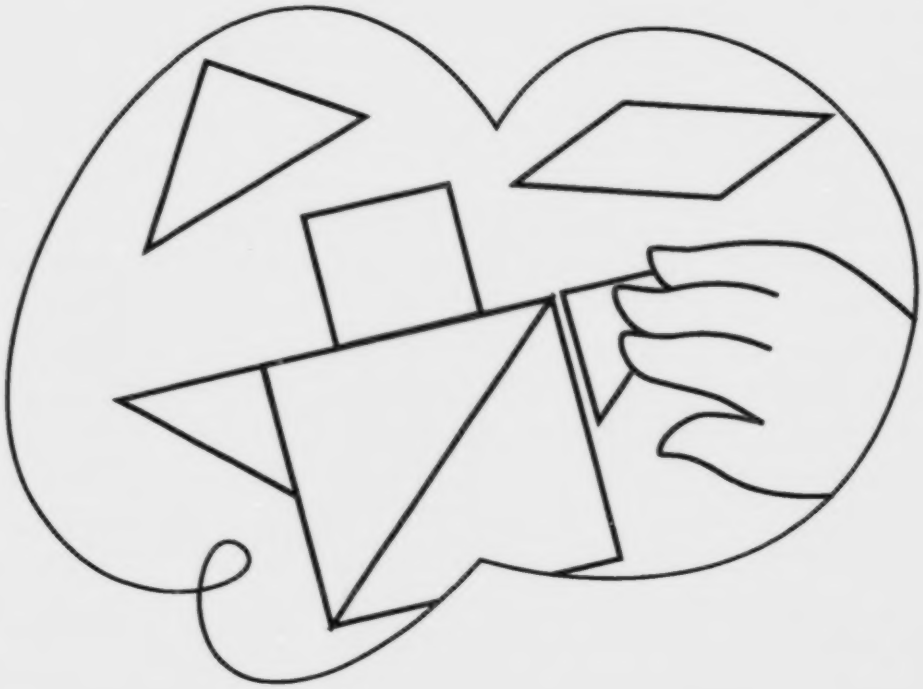
- Take anecdotal records as the children work with the tangrams, noting how they put them together, whether they make any representations with them, and what words they use during the process. Note how students solve the problem of holding the tangrams down while they trace around them.
- Review students' sentences and pictures for uniqueness and detail.

EXTENSIONS

- Read *Grandfather Tang's Story* by Ann Tompert to the children. Using a set of tangrams, demonstrate the animal shapes depicted in the story.

MODIFICATIONS

- Have children work with a partner to make the tangram bear and/or to trace it.
- Give children paper tangrams to glue down rather than have them trace around the plastic ones.



BROWN BEAR, RED BEAR, BLUE BEAR ART

KEY EXPERIENCES

Observing, predicting, & controlling change (Science)—

- Observing and identifying a change
- Manipulating physical objects to produce an effect or change

Reporting and interpreting data & results (Science)—

- Discussing observations

MATERIALS

- *Brown Bear, Brown Bear, What Do You See?* by Bill Martin, Jr.
- Red, yellow, and blue paint
- Paint supplies for each child:
  - Paint containers
  - Cafeteria tray or cookie sheet
  - Large paper for painting
  - Brushes
  - Container of water

STORY

Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr., has a predictable pattern that immediately engages children and encourages them to join in the reading of the story. The first animal in the story, a brown bear, sees a red bird, who sees a yellow duck, who sees another colorful animal—and on it goes until at the end the readers see a teacher and children looking at them! The story winds up with a review of all the animals and colors in the book.

WORSHOP SUMMARY

Students experiment with mixing red, yellow, and blue paint. Each child chooses one newly discovered color, describes how the color was made, and paints a bear using that color. This workshop is child-directed.

INSTRUCTIONS

1. Read the book *Brown Bear, Brown Bear, What Do You See?* to the group, or have students follow along in the book as they listen to a taped version.
2. Children fill their paint containers with red, yellow, and blue paint. They put small amounts of paint on their tray and mix the colors to make different combinations.
3. Students choose one of the colors that they "discovered" and paint a teddy bear this color on the paper.
4. Ask each child to describe his or her color and how it was mixed. What other objects can students think of that are the same color? Record their descriptions and ideas on their paintings if they wish.

ASSESSMENT

- Take anecdotal notes as the children mix the colors and make discoveries. How do they decide which colors to mix? What do they notice about the different color combinations? What kinds of words do they use to describe what they see?

EXTENSIONS

- Add white and/or black paint for students to discover tints and shades of different colors.
- Provide additional books about color mixing for students to look at.
- Get paint chips from a paint store and challenge children to duplicate one of the colors by mixing their own paint.

MODIFICATIONS

- Provide adaptive equipment and materials if necessary for individual students.

"WHAT HAPPENED TO GOLDILOCKS?"
An Accordion Booklet

KEY EXPERIENCES

Speaking and listening—

- Acquiring, strengthening, and extending speaking and listening skills: Discussing to strengthen critical thinking and problem-solving abilities

Writing—

- Observing the connections between spoken and written language
- Writing in unconventional forms: Scribbles, drawings, letters, invented spellings
- Publishing selected compositions

MATERIALS

- *Goldilocks and the Three Bears* by Jan Brett
- *Goldilocks and the Three Bears* by James Marshall
- 6" ¥ 18" piece of construction or drawing paper, one per child, for pre-made accordion booklets (see instructions and accompanying illustrations on facing page)
- Pencil
- Chart paper or chalkboard
- Crayons or markers
- Venn diagram from whole-group introductory lesson

STORIES

Goldilocks and the Three Bears by Jan Brett is the traditional version of the story of a little girl named Goldilocks who wanders into the home of three bears while they are away. James Marshall, in his offbeat *Goldilocks and the Three Bears,* puts a modern spin on the beloved classic. *His* Goldilocks is very naughty indeed!

WORKSHOP SUMMARY

This workshop is introduced by a mini-lesson in which the class discusses what might have happened to Goldilocks after the story ended. During the workshop, students develop a short accordion-style picture booklet depicting what they think happened to Goldilocks after leaving the bears' house.

INSTRUCTIONS

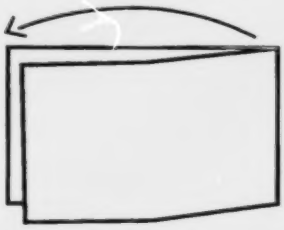
To make an accordion booklet for each student, use a 6" ¥ 18" piece of construction paper and follow the diagram on the facing page. The front panel, with the open edge to the right, will be for you or the students to write the title of the book and their name. Children will draw the pictures for their story on the four inside panels.

Mini-lesson:

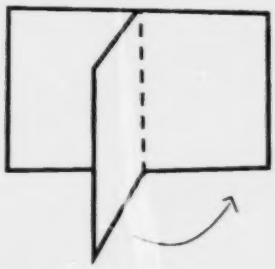
1. If you have done the whole-group introductory lesson, the children have already heard both of the stories listed here. You may want to review the stories at this time and display the Venn diagram the class made in the introductory lesson. Ask the children questions about what might have happened after the story ended, for example, "Do you think Goldilocks became friends with the three bears? What might she have done when she left the bears' house? Where might she have gone? Do you think she would go into someone else's house next? Whose?" Record all responses; display them for children to refer to as they write and illustrate their story.

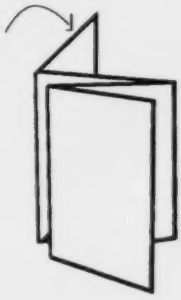
ACCORDION BOOKLET

Step 1: Fold the 6" ¥ 18" piece of construction paper in half, to the left.



Step 2: Fold the top part in half to the right. Crease.





Step 3: Fold the bottom part back to the right.

Step 4: Open into an accordion booklet.

2. Show students one of the accordion booklets you have put together. Tell them that they will each be making a story about what they think Goldilocks did after she left the three bears' house. Show students where the title will go on the booklet and indicate the four panels where they will draw their pictures.

Workshop:

1. Give each child an accordion booklet.
2. Discuss the students' story ideas. "What will Goldilocks do in your story? How could you draw your story? What will you draw first? What will happen next in your story? How will you draw that? What will you draw last?" Remind students that there will be four pictures in their story.
3. Make sure students know where to draw the first picture in their booklet. You may want to write numbers or make other symbols on the booklet panels so that children can draw their pictures in order.
4. After children have finished illustrating their story, they may write down or dictate what is happening in each picture. They should also decide on a title and write that down as well.

ASSESSMENT

- Look for new ideas in the children's stories, not just a repeating of the original story. How detailed and creative are the stories? Do the stories support the drawings? Do students incorporate or elaborate on any of the original story elements?

EXTENSIONS

- Read students' stories to the class and discuss the differences among them. Allow students to read their own if they wish.
- Have children act out their stories.

MODIFICATIONS

- Let children draw just one picture (on a single sheet of paper) about Goldilocks's next adventure.
- Have students create their picture and description on the computer.
- Give students an outline for their story. For example, suggest that in the first panel of their booklet they draw the place where Goldilocks went; in the second panel, what she did there; in the third panel, who else she met; and in the last, what Goldilocks and the other characters did together.

ALL KINDS OF BEARS RESOURCE LIST

Alborough, Jez. 1998. *My Friend Bear.* Cambridge, MA: Candlewick Press.

Alborough, Jez. 1992. *Where's My Teddy?* Cambridge, MA: Candlewick Press.

Brett, Jan. 1996. *Goldilocks and the Three Bears.* New York: PaperStar.

Harper, Piers. 1998. *If You Love a Bear.* Cambridge, MA: Candlewick Press.

Marshall, James. 1988. *Goldilocks and the Three Bears.* New York: Dial Books for Young Readers.

Martin, Bill. 1992. *Brown Bear, Brown Bear, What Do You See?* New York: Henry Holt and Company.

Mitgutsch, Ali, Reidel, Marlene, and Fuchshuber, Annegert. 1988. *From Idea to Toy.* Minneapolis: The Lerner Publishing Group.

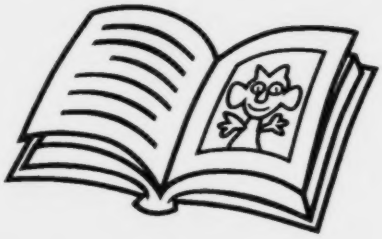
Morris, Ann. 1994. *How Teddy Bears Are Made: A Visit to the Vermont Teddy Bear Factory.* New York: Scholastic. (This book is out of print, but you may be able to obtain a copy from a library.)

Noonan, Diana. 1994. *The Best-Loved Bear.* Auckland, New Zealand: Ashton Scholastic.

Tompert, Ann. 1990. *Grandfather Tang's Story: A Tale Told With Tangrams.* New York: Crown.

Weninger, Brigitte. 1998. *Ragged Bear.* New York: North-South Books.

MY MOM, YOUR MOM, AND MONSTER MAMA



GRADE 1

MONSTER MAMA
Workshops at a Glance

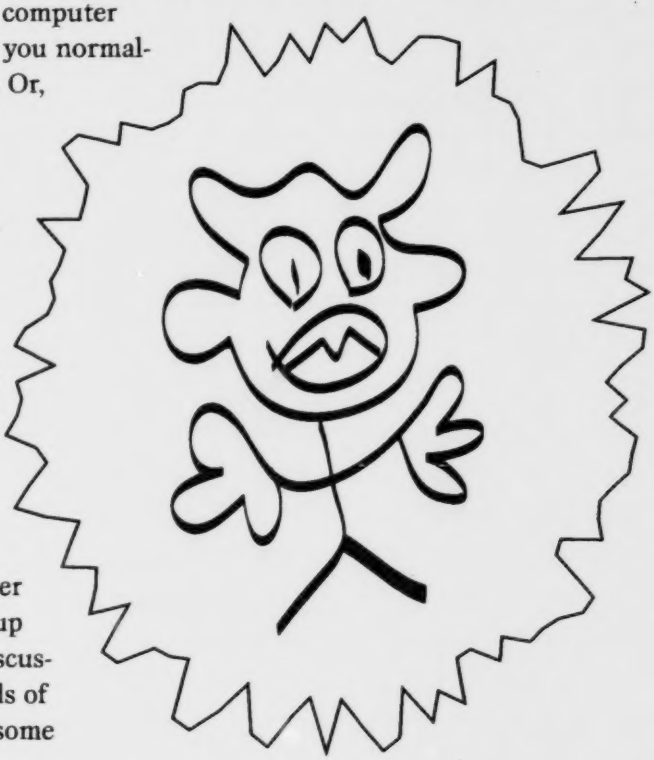
Note: All the workshops in this section relate to *Monster Mama* by Liz Rosenberg. Any additional books needed are noted in the workshop descriptions below.

Water-Paint a Monster Mama Each student paints a new Monster Mama and writes a description of this new character.	**Letter to the Author** Each student writes a letter to the author of *Monster Mama*, addressing the envelope in the correct format. *The Jolly Postman, or Other People's Letters.*	**Moving With Monster Mama*** Using the tune of *Row, Row, Row Your Boat,* students make up a new song about Monster Mama with its own set of movements.
Scrabble (Sort of) Using letters from a Scrabble game, students spell out words from the book.	**Good Words for Bad Times** Each student thinks of an appropriate word to use when angry and illustrates what it means.	**A Collaborative Story*** Students write a class story about a mom, with each child writing one sentence on adding-machine tape.
Strawberry Shortcake Each student makes an individual strawberry shortcake to enjoy, then writes a descriptive sentence or paragraph about it.	**Comparing Monster Mamas** Students compare the monster mamas they painted in the first activity, sorting their drawings by various attributes.	**Mother Web*** Students make a word web of motherly characteristics.

**Requires direct teacher involvement during all or part of the workshop*

These workshops, inspired by the picture book *Monster Mama* by Liz Rosenberg, cover a range of language arts concepts and skills. The story depicts a young boy, Patrick Edward, and his unusual mother, a somewhat scary monster who still manages to be protective and nurturing with her son. Patrick Edward is very brave and when some bullies take his mama's special treat, he is not afraid to stand up to them. He also gets a little help from Mom, and everything turns out well in the end.

As with all the workshops in this book, it's up to you to decide how you wish to use this set. The number you use will depend on how long you plan to spend on workshops related to *Monster Mama* and how you integrate them with the other content you've planned for your language arts rotation. You may choose to focus for a few weeks on *Monster Mama,* using most of the workshops in this chapter and adding journal writing, guided or silent reading, computer times, or other activities you normally include in workshops. Or, you may pick just a few favorites and use them over a week or two. Another option is to disperse these workshops over a longer period of time, using one or two at a time combined with a variety of other content-specific workshops.



Note that three of the workshops in this group are teacher-facilitated, and that the chapter begins with a whole-group lesson that includes a discussion about different kinds of families and introduces some graphing concepts.

MONSTER MAMA
Whole-Group Introductory Lesson

MATERIALS

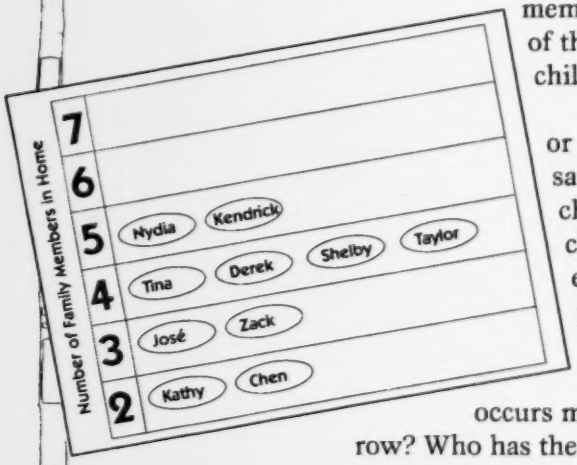
- *Monster Mama* by Liz Rosenberg
- Flannel board with flannel figures
- Chart paper
- Paper cutouts for family graph

INSTRUCTIONS

Before beginning this activity, obtain a flannel board and purchase or cut out flannel-board figures of family members. [Note: This activity may also be done without the flannel board.] In addition to preparing the flannel board, sketch an empty graph with 7–10 numbered rows on chart paper.

Begin the lesson by reading the story *Monster Mama* to the class. As you read the story, ask the children if their parents are ever "monsters." Ask "Have any of your moms or dads ever taken you to school with the hoods up on their coats so that no one would see them, like Patrick Edwards's mom?" Talk about the fact that even though parents can be unpredictable or have unusual qualities, we still love them and they love us. Lead the class in a discussion of what moms do (at home, at work, on Saturdays, and so on).

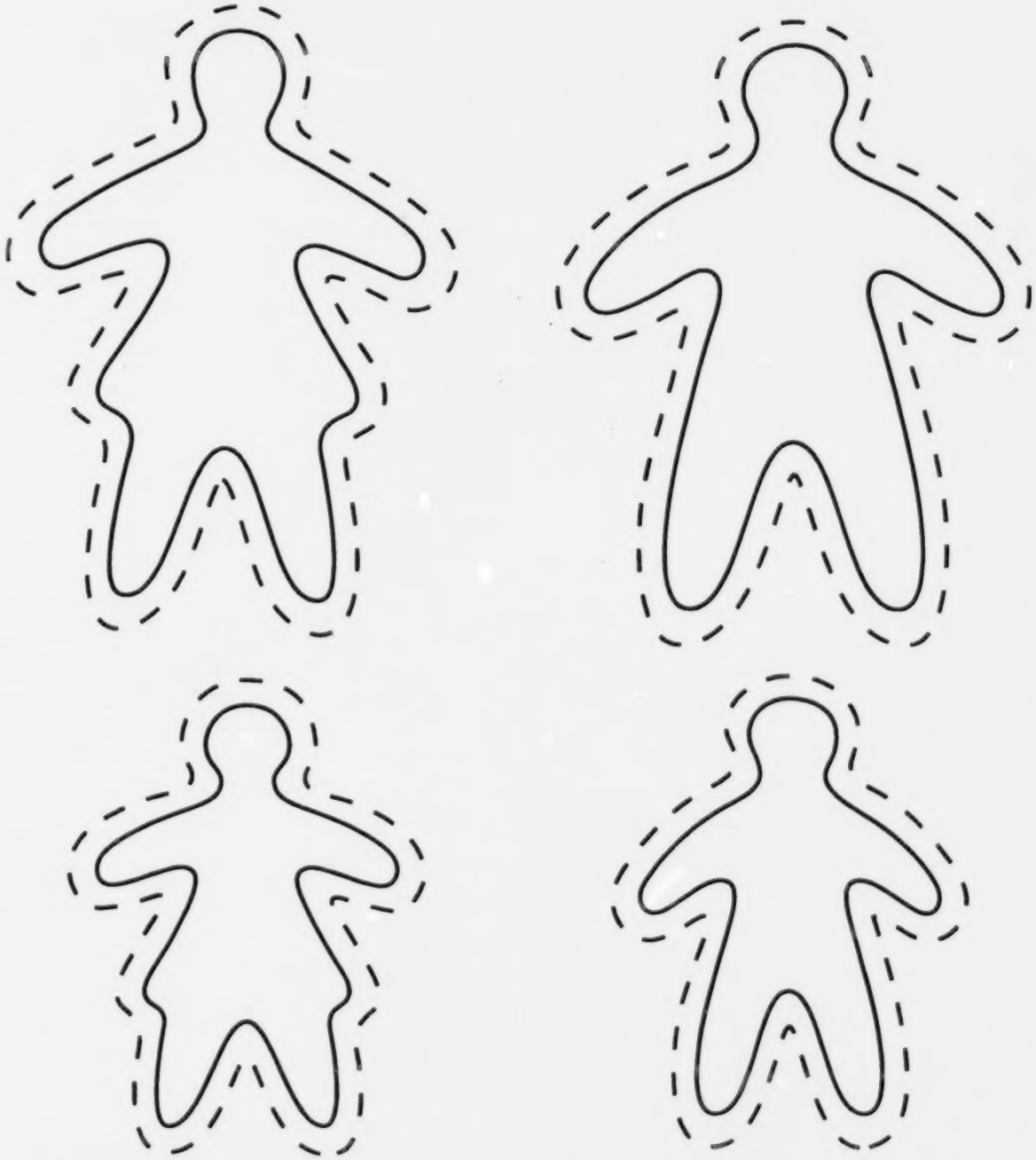
Point out that all families are different. Explain that some families have a mom and dad, some have a mom, some just have a dad, some have a grandma, some have aunts and uncles, and so on. Using the flannel board, have each child, one by one, put up shapes that represent all of the members of their family that live with them. To do this part of the activity without the flannel board, simply have each child describe the family members in his or her home.



After each child shows how many members are in his or her household, give him or her a cutout shape (the same shape for every child—any shape will do). Have the child write his or her name on the shape and tape it to a class graph next to the correct number. (See the graph example at left.) When all students have had a chance to place their shape on the graph, compare the number of family members. Lead the children in discussing the graph. For example, which number of family members occurs most often? How many people are represented in each row? Who has the most or least family members living with them? If you wish you may write out sentences answering some of these questions directly below the graph.

Finally, introduce the children to each of the workshops you have chosen to include. One High/Scope teacher who has tried this whole-group lesson suggests that breaking it into two lessons may be a good idea for some groups. Her class covered the lesson in two sessions, one consisting of a preliminary discussion and the story and the other consisting of another discussion followed by graphing.

MASTERS FOR FLANNEL-BOARD CUTOUTS



This is a reproducible page.

WATER-PAINT A MONSTER MAMA

KEY EXPERIENCES

Writing—

- Writing in conventional forms
- Expressing thoughts in writing

Reading—

- Acquiring, strengthening, and extending specific reading skills: Vocabulary development

MATERIALS

- *Monster Mama* by Liz Rosenberg, one copy per group
- Water paints, brushes
- Manila paper
- Writing paper and pencils

STORY

Monster Mama by Liz Rosenberg. Patrick Edward's mom happens to be a monster, but to her son, she's just a mom who loves and nurtures him. One day Patrick Edward is accosted by bullies as he heads out to locate a "lovely strawberry dessert" for himself and his mom. He defends himself, with a little help from his mother.

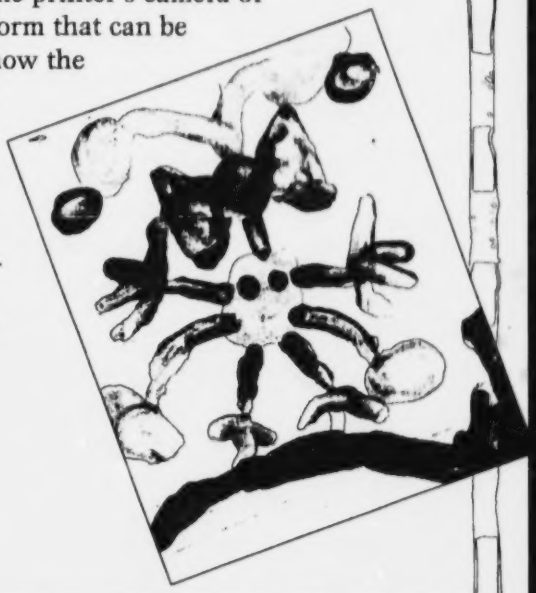
WORKSHOP SUMMARY

The illustrations in the story appear to be created using water paints. In a similar vein, in this workshop each student water-paints a picture of a new monster mama. Students also write a description of their monster. This workshop is child-directed; children complete it by following the student instructions.

INSTRUCTIONS

Mini-lesson:

Pass out *Monster Mama* for children to explore, reading it again if children show interest. Lead in to the painting part of the activity by asking the children how they think the illustrator created his pictures. If the children do not know what an illustrator is, explain that the illustrator (in this case Stephen Gammell) is the person who creates the illustrations or pictures in a story. Explain that the illustrator may draw or paint the original, which is then photographed by the printer's camera or by a computer scanner to convert it to a form that can be used for printing. Discuss with children how the colors in the book make them feel. What words would they use to describe the pictures (dark, splattery, spooky)? Are the pictures similar to or different from pictures they have seen in other books? Explain to children that they will be making their own monster mamas and ask them what colors they might want to use in their pictures.



Workshop:

1. Using the water paints, each child paints a picture of a different monster mama on a sheet of manila paper. Some students may choose to also show an event from the story in their painting.

2. When the child is finished painting the picture, he or she writes a description of the new monster mama on writing paper. Some students may write just one sentence; others may write four or five.

3. When the painting is dry, attach the description to the back of the painting and laminate. Save the paintings to be used later in the "Comparing Monster Mamas" workshop (p. 62).

ASSESSMENT

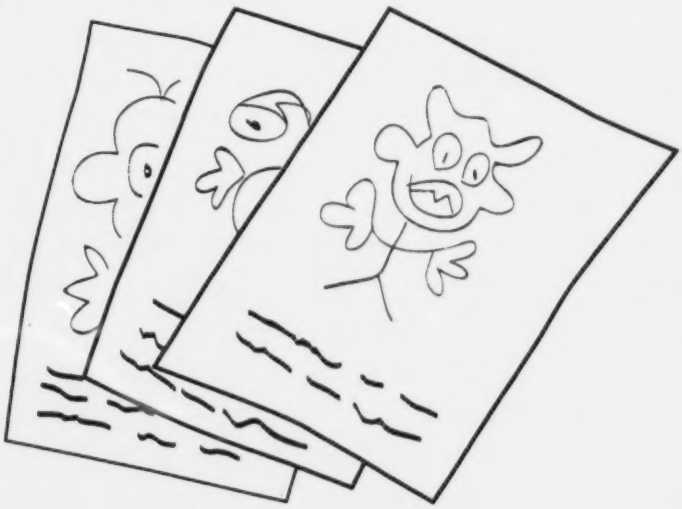
- Ask the children to compare and contrast their monster mama with the one from the story. In which ways are they alike? Different? Ask children whether their monster mamas are anything like their own mamas.
- Note whether any of the children's paintings are similar in style or technique to the illustrations in the book.

EXTENSIONS

- Ask children to write a story about their new monster mama. They should make sure their story is different from the story in the book.
- Have children *finger-paint* a monster mama.

MODIFICATIONS

- Allow students to dictate a sentence about their paintings to you or to another child.



LETTER TO THE AUTHOR

STORY

The Jolly Postman, or Other People's Letters by Janet and Allan Ahlberg. A jolly postman delivers letters to several famous fairy-tale characters, such as the Big Bad Wolf, Cinderella, and the Three Bears. The book includes the actual letters, tucked inside their own little envelopes, for children to read.

WORKSHOP SUMMARY

Children are introduced to writing a letter and addressing an envelope by hearing the story *The Jolly Postman* and looking at the letter format shown in that book. When the children are comfortable with the letter and envelope formats, each student writes a letter to the author of *Monster Mama* and addresses an envelope correctly. This workshop is child-directed; students complete it by following the student instructions.

INSTRUCTIONS

Mini-lesson:

1. Read *The Jolly Postman* aloud to the class. Spend time going over the format used in several letters in the story: the salutation, the things the letter writer wrote about, and how he or she signed the letter. Show the class the letter format example (see p. 48), and ask if the book follows that format.

2. Ask the children what things they would say if they wrote a letter to Liz Rosenberg, the author of *Monster Mama*. Ask them what they liked and disliked about the story.

3. Next, examine the way the envelopes were addressed in *The Jolly Postman*. Discuss each line and explain its importance. Compare it to the envelope format example (see p. 49).

Workshop:

1. The children discuss *Monster Mama*, orally describing the things they liked and disliked about the book.

2. Using the writing paper, each child writes a letter to Liz Rosenberg. They use the letter format example as a guide to the correct format. In the letter, the children tell the author what they thought about the book, its story, and its illustrations. They explain how the story and illustrations made them feel.

KEY EXPERIENCES

Writing—

- Expressing thoughts in writing
- Acquiring, strengthening, and extending writing skills: Editing and proofreading for mechanics, content, and style
- Expanding the forms of composition: Expressive mode

MATERIALS

- *Monster Mama* by Liz Rosenberg
- *The Jolly Postman, or Other People's Letters* by Janet and Allan Ahlberg
- Writing paper
- Envelopes
- Pencils
- Examples of letter and envelope formats (pp. 48 and 49), one each per group

3. When finished with the letter, each child addresses an envelope to the author, following the envelope format example. You will need to display the address of the author either at the workshop station or on the blackboard. The address is: Liz Rosenberg, c/o The Putnam and Grosset Group, 200 Madison Avenue, New York, NY 10016. You may ask the children to use the school address for the return address (in care of the child), or have them write their home address on the envelope. If you want them to use their home addresses, be sure to ask them to bring in copies of their addresses a few days before beginning the workshop.

4. The children turn their letters and envelopes in to the teacher for evaluation and feedback.

5. Children edit letters and envelopes as needed, then place letters in the envelopes. If convenient, have children place letters in the mailbox themselves.

ASSESSMENT

- Check the students' letters and envelopes to see if the correct format was followed.
- Assess the children's letters for content.

EXTENSIONS

- Have each child read his or her letter to a friend.
- Read *Stringbean's Trip to the Shining Sea* (Vera B. Williams and Jennifer Williams) to the group. This story is told in the form of an album of postcards and photos sent to his family by Stringbean Joe and his brother Fred as they travel from Kansas to the Pacific in Fred's truck. Have children make postcards using the format in *Stringbean's Trip to the Shining Sea.* The picture on the front of the postcard should show their favorite part of *Monster Mama.* They should address their postcard to a friend or family member.

MODIFICATIONS

- Instead of a letter, have children draw a picture to send to the author.
- Allow children to dictate their letter to a friend or teacher.
- Have children write one group letter that each person adds to.

Date

Name of person the letter is for
Address
City, State ZIP

Dear _____,

Body of letter

Sincerely,

Your name
Address
City, State ZIP

[Handout 1: Letter to the Author]

This is a reproducible page.

Your name
Address
City, State ZIP

Name of person the letter is for
Address
City, State ZIP

[Handout 2: Letter to the Author]

MOVING WITH *MONSTER MAMA*

KEY EXPERIENCES

Moving to music (Music)—

- Responding to different types of music
- Using coordination skills in performing action songs

Exploring the singing voice (Music)—

- Exploring the singing and speaking voice

Writing—

- Observing the connections between spoken and written language

MATERIALS

- *Monster Mama* by Liz Rosenberg
- "Row, Row, Row Your Boat" written on chart paper
- Blank chart paper
- Marker

STORY

Monster Mama.

WORKSHOP SUMMARY

Students will show their comprehension of the story *Monster Mama* by making up an action song about the story to the tune of "Row, Row, Row Your Boat." The group then performs their song and the accompanying movements. The teacher facilitates this workshop to help the children incorporate their ideas in the song.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Sing the song "Row, Row, Row Your Boat" quietly with the group. Point to each word on the prepared chart as the group sings.

2. Explain that the group will be writing a song about Monster Mama and will use the same tune as "Row, Row, Row Your Boat."

3. Ask the children to help you brainstorm a list of words about Monster Mama. What was she like? How did she look? How did Patrick Edward feel about her? How did the bullies feel about her when they met her? Did this change after they ate at her house? Allow the children to look through the book to get ideas.

4. Record the words on the chart paper as the children call them out. Post this list where the children can see it.

5. Ask the group if there is one word they all agree on that can be used to describe Monster Mama. Write this word three times on a new piece of chart paper.

6. Sing these three words (for example, "Scary, scary, scary Mama"). Ask the children what they think should come next—a word or a group of words. Write and then sing whatever they choose. Here is an example:

   Scary, scary, scary Mama,
   Loves Patrick Edward.
   She lives in a cave,
   Eats strawberry tarts.
   She loves Patrick Edward!

7. Continue until the children have decided on words for the entire tune.
8. Sing the song as a group.
9. Have children decide on movements to act out as the song is sung.
10. Have children perform the song for the rest of the class. You may want to save this for a final day, when all of the groups can showcase their songs.

ASSESSMENT

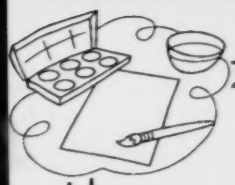
- Keep anecdotal records of children as they work together.

EXTENSIONS

- Have children draw a picture to illustrate the song.
- Help children write a new song to a different tune about their own monster mama.

MODIFICATIONS

- Use a different song with fewer words.
- Allow children who are too shy to sing in front of the other groups to serve as conductors.



SCRABBLE (SORT OF)

STORY

Monster Mama.

WORKSHOP SUMMARY

Using letters from a Scrabble game, students spell words from *Monster Mama.* If there is time, the group connects the words as they would in a crossword puzzle or Scrabble game. This workshop is child-directed; students complete it by following the student instructions.

KEY EXPERIENCES

Writing—

- Writing in unconventional forms
- Acquiring, strengthening, and extending writing skills: Spelling

Reading—

- Acquiring, strengthening, and extending specific reading skills: Vocabulary development

MATERIALS

- Alphabet tiles from Scrabble, or other commercial or handmade alphabet tiles. Be sure you have enough letters for all the words. You may want to supplement the Scrabble tiles with other letter sets you have.
- List of spelling words from Monster Mama (Use the list on p. 54 or make your own.)

INSTRUCTIONS

1. The students work together using the alphabet tiles from Scrabble to recreate the *Monster Mama* spelling words. Students may prefer to work in pairs for this activity.
2. When they have made all the words, the group connects the words in crosswise fashion as in a game of Scrabble or in a crossword puzzle. If groups spend the entire workshop time spelling the words and do not have time to connect them, have them do that during another workshop period.

ASSESSMENT

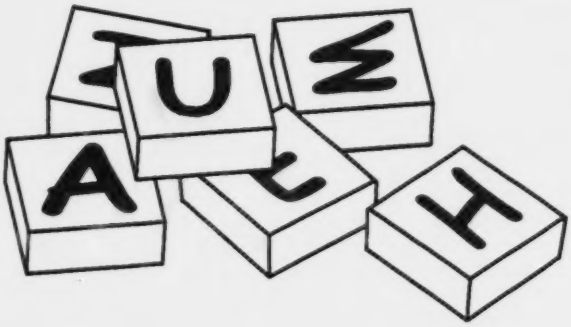
- Take anecdotal notes of children's letter recognition skills.
- Photograph each group's connected words and assess accuracy.

EXTENSIONS

- Ask children to find other words from the story to spell with the tiles.
- Challenge children to make a "word find" with the spelling words on a piece of grid paper. Students write each spelling word, one letter per square of the grid, either horizontally or vertically. They fill in the leftover squares randomly with any letters, then switch papers with a partner to find the hidden spelling words.
- Die-cut lots of alphabet letters, and have children use them to form their spelling words. These words can then be glued down on paper and illustrated by the child.
- Have students work in pairs; one dictates a word for the other to spell out with the tiles, then they switch.

MODIFICATIONS

- Attach magnetic strips to the back of the tiles for students who have difficulty grasping and placing them. Students can make their words on a baking sheet or other magnetic surface.



MONSTER MAMA
SPELLING WORDS

monster

mama

villain

farewell

lizards

creeps

strawberry

tart

army

boots

[Handout: Scrabble (Sort of)]

GOOD WORDS FOR BAD TIMES

STORY

Monster Mama. In the part of the story that inspired this activity, Patrick Edward is picked on by bullies. Instead of being afraid, he responds by standing up to them, calling them names, and fighting back. The names he uses are appropriate to the situation.

WORKSHOP SUMMARY

This workshop gives children opportunities to learn appropriate words to use in a hurtful situation. The activity is meant to be completed in a lighthearted, nondirective manner. The names Patrick Edward calls the bullies in the story make us laugh. The alternative words given here are all synonyms of Patrick Edward's words. This workshop is child-directed; students complete it by following the student instructions.

INSTRUCTIONS

Mini-lesson:

Before having children begin the independent part of the workshop, discuss the fact that name-calling is not normally appropriate. However, discuss with the children kinds of situations that might occur that would make them want to call someone a name (for example, when they are mad and know they shouldn't hit or when someone is trying to hurt them by calling them a name). Discuss appropriate words to use in such situations. Explain that they should never choose a word that is hurtful, like calling someone fat, stupid, ugly, and so forth. Ask the children to explain why these words are not appropriate. Discuss how it feels to be called a name and how words can hurt, even when used in a teasing way. This discussion can help build a sense of community and rapport among your students. Help children relate the discussion to the events in *Monster Mama,* re-reading the story with them if this is helpful.

Workshop:

1. Children make a list of the words Patrick Edward called the bullies in the story *(creeps, villains, lizards, tyrants).*

2. Each child thinks of a word to use for hurtful people. Children may choose a word from the list or think of another. If they think of their own word, they should first get your permission to use it. Students

KEY EXPERIENCES

Speaking and listening—

- Recalling thoughts and observations in a purposeful context
- Acquiring, strengthening, and extending speaking and listening skills: Discussing to strengthen critical thinking and problem-solving abilities

Writing—

- Writing in conventional forms

MATERIALS

- *Monster Mama* by Liz Rosenberg
- Good Words to Use When Mad handout (p. 57), one copy for each small group
- Paper
- Markers or crayons

may discuss their words with one another, and they may choose a word from the "Good Words to Use When Mad" handout if they are having trouble thinking of a word.

3. Each child takes a sheet of paper and writes the chosen word at the top.

4. Under their word, children draw a picture showing what they imagine their word would look like.

5. Children turn their papers in for evaluation.

ASSESSMENT

- Take anecdotal records as the children work and as you evaluate their papers. Does the picture illustrate the meaning of the word? Ask students to explain their illustrations if you have questions.

EXTENSIONS

- Ask children to imagine a situation in which their words could be used and then to act it out in small groups.
- Have children invent a story about how their chosen word came to be used as a name for bullies.

MODIFICATIONS

- Have children dictate their words to you, then have them do the illustrations.

meatball

scoundrel

rascal

goofball

scamp

GOOD WORDS TO USE WHEN MAD

rascal

scoundrel

goofball

rogue

knucklehead

knave

meatball

scamp

mugwump

twit

ragamuffin

[Handout: Good Words for Bad Times]

A COLLABORATIVE STORY

STORY

Monster Mama.

KEY EXPERIENCES

Writing—

- Writing in unconventional forms
- Writing in conventional forms
- Acquiring, strengthening, and extending writing skills: Letter formation; sentence and paragraph formation; capitalization, punctuation, and grammatical usage; spelling

MATERIALS

- Adding-machine tape, sentence strips, or long strips of colored paper
- Markers
- Paper
- Cellophane tape

WORKSHOP SUMMARY

Students write a class story about a mom, with each child contributing one sentence to a story begun on adding-machine tape. The teacher facilitates this workshop to help speed the process of writing the story on the tape.

INSTRUCTIONS (TEACHER-FACILITATED)

1. When starting to work with the first group, explain that the entire class is going to help write a story about a mom, with each group taking a turn working with you and adding to the story. Begin the story on the adding-machine tape, using a marker (any color), with something like this: "One day I went to my friend's house. His mother opened the door. She was a very different kind of mom! . . ."
2. Ask each child to think of a sentence they would like to add to the story. Ask the children what a different kind of mom could mean. When someone has an idea of a sentence to use, allow him or her to choose any color of marker to write the sentence with.
3. The entire group works together to write each sentence. With the teacher's assistance, they all aid the writer in using correct capitalization, spelling, and punctuation. The teacher's role is to guide learning, providing the assistance needed for the group to write the sentence correctly.
4. Each child gets a turn to write his or her sentence on the adding machine tape. Explain to the children that the story will not end until the last person in the class has had a chance to add a sentence to the story.
5. After all of the children have finished writing their sentences, each child illustrates his or her sentence on paper. This illustration will later be taped to the appropriate sentence in the story.
6. When the next group arrives, first read to them the story so far. Then lead them through the same process of adding sentences to the story. When all the groups have finished adding to the story, read it to the class and tape it around the room or down the hallway for others to enjoy. A teacher who has tried this workshop reports that having the

story on the long piece of tape really added to the fun of the activity for her students. They enjoyed walking around the room and reading the story and often went back to re-read it by themselves or with other students. Another teacher, who used colorful paper strips instead of adding-machine tape, reports that her students also enjoyed the activity. One of her students, who struggles with phonics, was able to read the entire story (more than 15 sentences) almost word for word independently, and he was so proud of himself that he read it to every adult who came in and was willing to listen.

ASSESSMENT

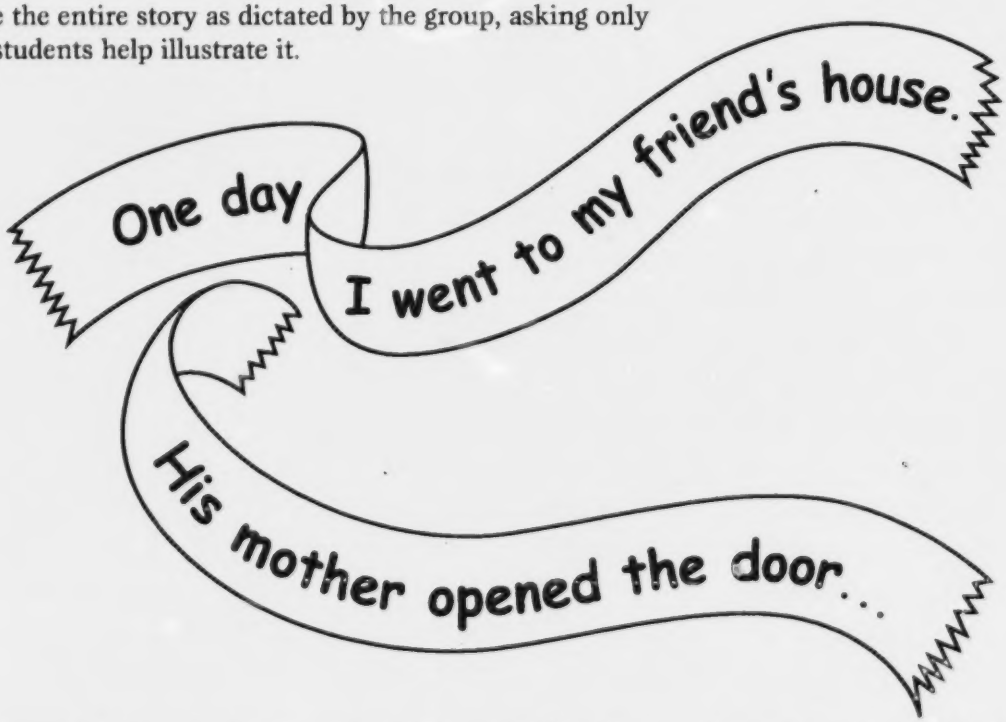
- Take anecdotal notes as you are working with the group, focusing on their understanding of capitalization, punctuation, spelling, and so forth.

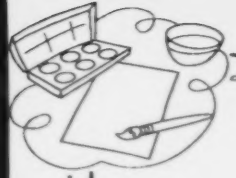
EXTENSIONS

- Let each child write his or her own story on the adding-machine tape.

MODIFICATIONS

- Take dictation from the children, writing the dictated sentence on the adding-machine tape.
- Allow the children to use the computer to type their sentences.
- Write the entire story as dictated by the group, asking only that students help illustrate it.





STRAWBERRY SHORTCAKE

KEY EXPERIENCES

Number and numerical operations (Math)—

- Recognizing or counting small sets

Measuring, testing, and analyzing (Science)—

- Using standard measuring tools

Reading—

- Reading and listening to others read in a purposeful context

MATERIALS

- Three strawberries per child, large enough to be cut into four pieces
- Plastic knives, forks, and spoons, one each per child
- Paper or plastic cups, one per child
- Sugar
- Plastic spoons, one per child
- Shortcake (either real shortcake, slices of pound cake, or the sponge-cake "cups" sold for strawberry shortcake in supermarkets)
- Paper plates
- Frozen dessert topping, such as Cool Whip
- Napkins
- Paper
- Pencils
- Student instructions

STORY

Monster Mama. In the part of the story that inspired this activity, Patrick Edward's mother wants something "lovely to eat," something with strawberries. Patrick Edward buys her strawberry tarts, but the bullies eat them before he can get them home. Later, Monster Mama still wants something with strawberries, so the bullies help make a strawberry tea cake.

WORKSHOP SUMMARY

Each student makes an individual strawberry shortcake to enjoy, then writes a descriptive paragraph about it. This workshop is child-directed; students complete it by following the student instructions.

INSTRUCTIONS

Each student follows the student instructions to make his or her own strawberry shortcake. The directions include the following steps:

1. Children wash their hands.
2. Each child counts out three strawberries and cuts each strawberry into four pieces. Children discuss how many pieces of strawberries they have and place the pieces in a paper or plastic cup.
3. Children measure out 1 teaspoon of sugar, sprinkle it over the strawberries, and stir.
4. Each child takes a portion of shortcake, places it on a paper plate, pours on the strawberries, and tops it all off with the dessert topping.
5. Children eat and enjoy!
6. Children clean up their mess.
7. Each child writes a descriptive paragraph or sentence about the shortcake, answering questions such as the following: How did the strawberry shortcake taste? How did each ingredient—strawberries, dessert topping, and shortcake—taste and feel? Compare the tastes and textures of the ingredients. What did the strawberry shortcake look like? Was it difficult to make? What was the most difficult part?

ASSESSMENT

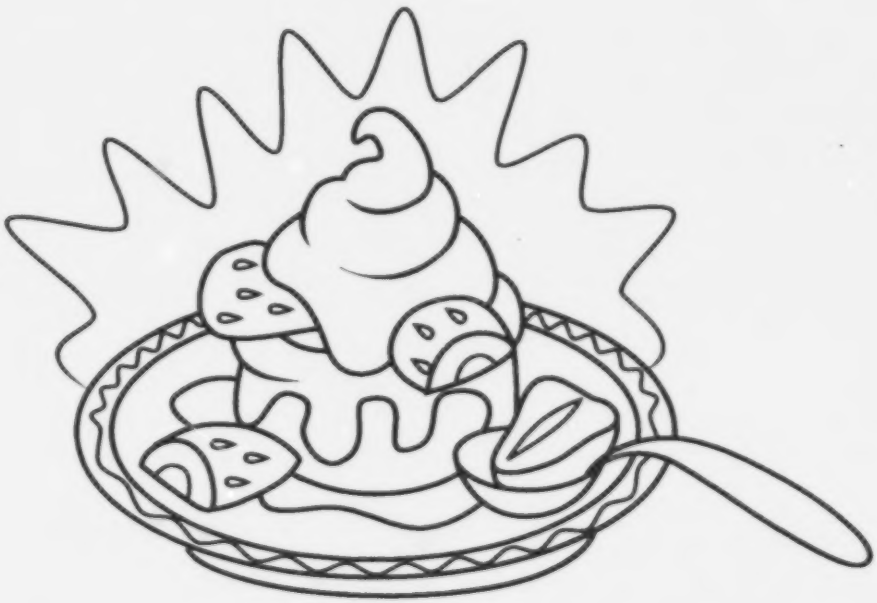
- Read and assess the descriptive paragraphs.

EXTENSIONS

- Have children write a recipe for another dessert they think Monster Mama would like.
- Have children write a letter to Monster Mama convincing her to eat their favorite dessert instead of strawberry shortcake.

MODIFICATIONS

- Have precut strawberries available.
- Have student describe the strawberry shortcake orally.



COMPARING MONSTER MAMAS

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words

Classifying and ordering materials (Science)—

- Classifying materials into small groups based on common attributes

Observing (Science)—

- Observing shape, form, color, and pattern

MATERIALS

- Water-painted monster mamas from earlier workshop (If at all possible, you may want to laminate the water paintings to protect them during this workshop.)

STORY

Monster Mama.

WORKSHOP SUMMARY

In "Water-Paint a Monster Mama" (p. 44), students painted their versions of monster mamas. Here, students compare and contrast these new monster mamas. This workshop is child-directed; students complete it by following the student instructions.

INSTRUCTIONS

1. Students in the group look over one another's water paintings together, comparing and contrasting them (they may use drawings from all students in the class or only those from their fellow group members). Together they pick one feature they like about one of the paintings, than compare all the paintings based on this one attribute. For example, is the color red in the painting? Which monster mamas have horns? Which have two legs? Which are scary? Not scary?
2. The group sorts the paintings into separate piles based on the presence or absence of the attribute they've selected.
3. The group selects another attribute and repeats the process of comparing and sorting. The process continues until the group has sorted for four or five attributes.
4. The small group shares the results of their sorting with the teacher, who helps them assess their accuracy in sorting (see below).

ASSESSMENT

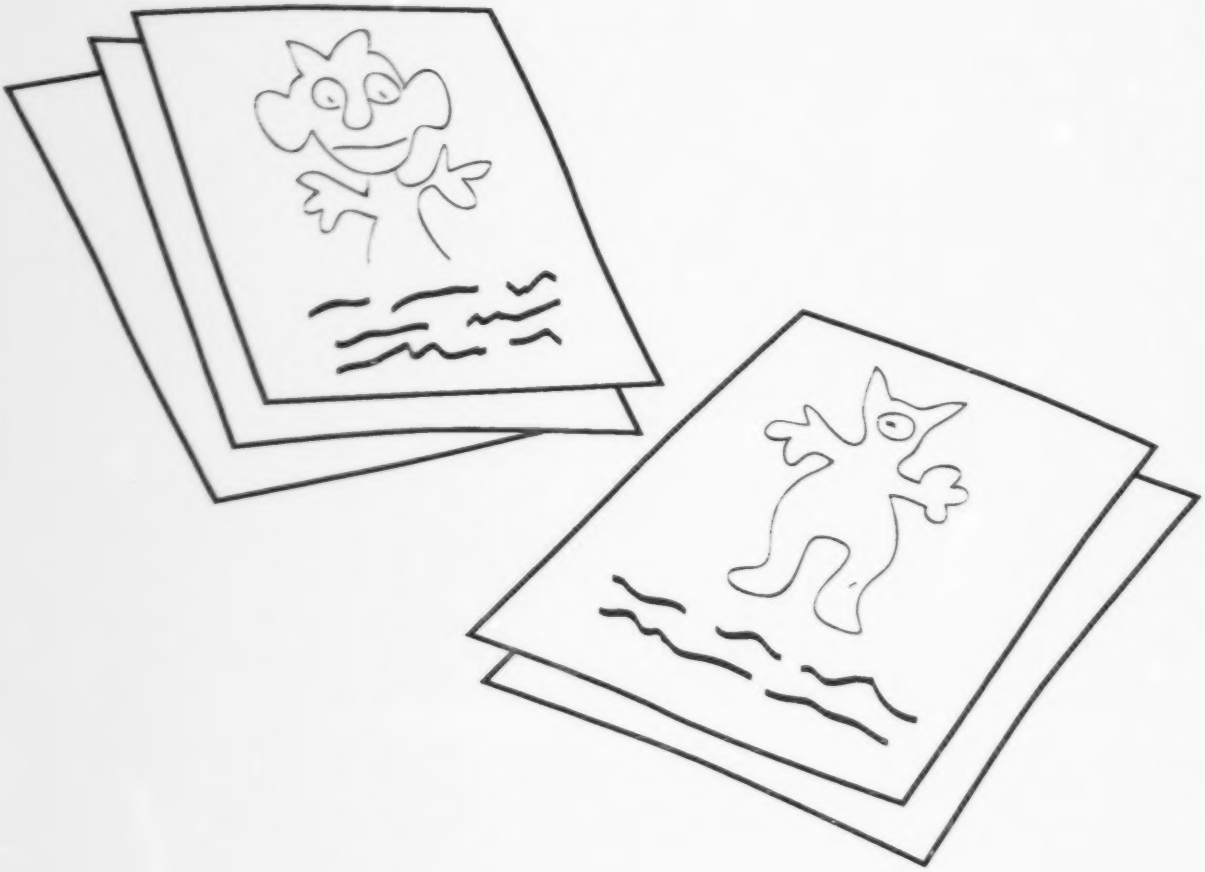
- At some point during the sorting process, ask the children what attribute they are using to separate the paintings. Using that attribute, determine if the children have sorted accurately. If not, ask the children to explain their reasoning.
- Take anecdotal records during the sorting process.

EXTENSIONS

- Have students make a monster mama on the computer using a drawing program and then compare and contrast their monsters in a group discussion.
- Have the group work together to make a free-standing monster out of clay, construction paper, toothpicks, etc. Then have groups compare their monsters.

MODIFICATIONS

- Give the children a list of attributes to choose from for comparing and sorting.
- Limit the number of paintings used to six or eight.



MOTHER WEB

STORY

Monster Mama.

WORKSHOP SUMMARY

Students brainstorm a list of motherly characteristics. They make a word web of these characteristics and of traits portrayed by Monster Mama. This workshop is teacher-facilitated.

KEY EXPERIENCES

Reading—

- Experiencing varied genres of children's literature
- Reading in specific content areas

Speaking and listening—

- Recalling thoughts and observations in a purposeful context

MATERIALS

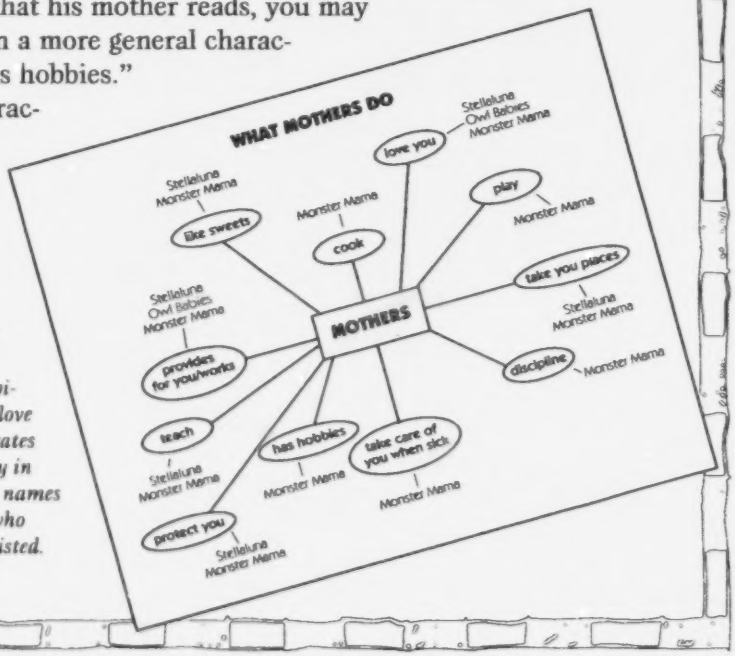
- *Monster Mama* by Liz Rosenberg
- Large sheet of chart paper
- Pencil or markers

INSTRUCTIONS (TEACHER-FACILITATED)

Note: An example of the Mother Web the children will be developing in this workshop is given below. Please be aware that this example is just that—an example. Your web may look completely different from the one shown, depending on the characteristics you brainstorm with your group. The example is intended only as a guide to help in your understanding of this workshop.

1. Explain to the group that they will be thinking about some of the different characteristics a mother has.

2. Begin by writing the word *Mother* in the center of a sheet of chart paper. Ask the children to name characteristics moms have: they protect you, take care of you when sick, discipline you, play with you, love you, and so on. Lead the discussion by asking questions like "Tell me about your mother. What is she like? What are some things you mom does for you?" Try to keep the categories broad; for example, if a child says that his mother reads, you may want to write down a more general characteristic such as "has hobbies." Also eliminate characteristics that are very specific (for



As shown here, in the first part of this workshop the group makes a word web of traits or activities typical of mothers, such as "cook" or "love you." This sample web also illustrates a possible extension of this activity in which students add to the web the names of other books depicting mothers who have one or more of the qualities listed. (See the first Extension activity.)

example, blond, tall, ugly). As children think of characteristics, write them on your web, connecting them to the word *Mother* with straight lines, as in the example.

3. When children have named all the characteristics they can think of, read *Monster Mama* aloud to the group, stopping whenever a motherly characteristic is named and adding it to the web if it is not already there. For example, Monster Mama has hobbies, plays, takes care of Patrick Edward when he is sick, bakes, likes sweets, protects her child, and disciplines him.

4. Discuss the motherly characteristics students have listed. See "Assessment" for questions to discuss.

5. Have the children write a paragraph about their own mother. They may use the web for ideas.

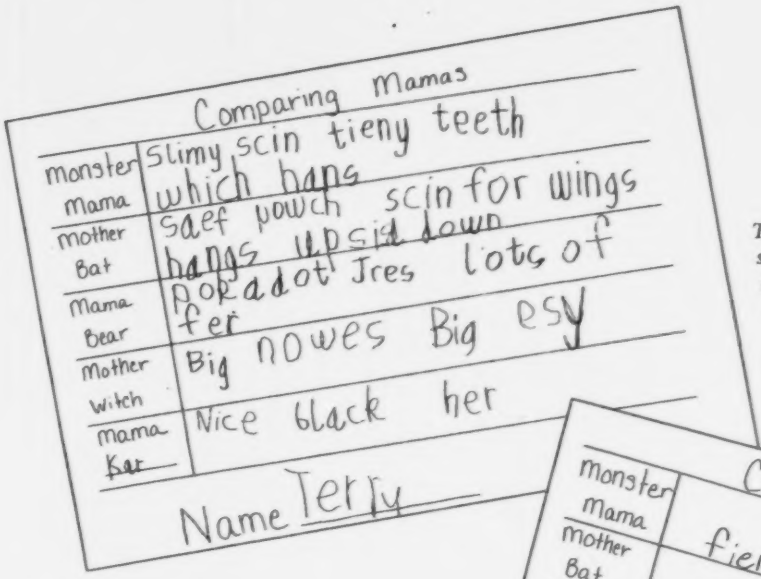
ASSESSMENT

- Ask the children questions that could be answered by looking at the web, such as the following: "How many characteristics did we find for Monster Mama? Was Monster Mama a 'normal' mom? How was she different from your mom?"
- Ask the children what they learned about mothers by reading and looking at this book.

EXTENSIONS

- Extend this workshop to include other books about mothers (see the Resource List on p. 67 for suggested books).

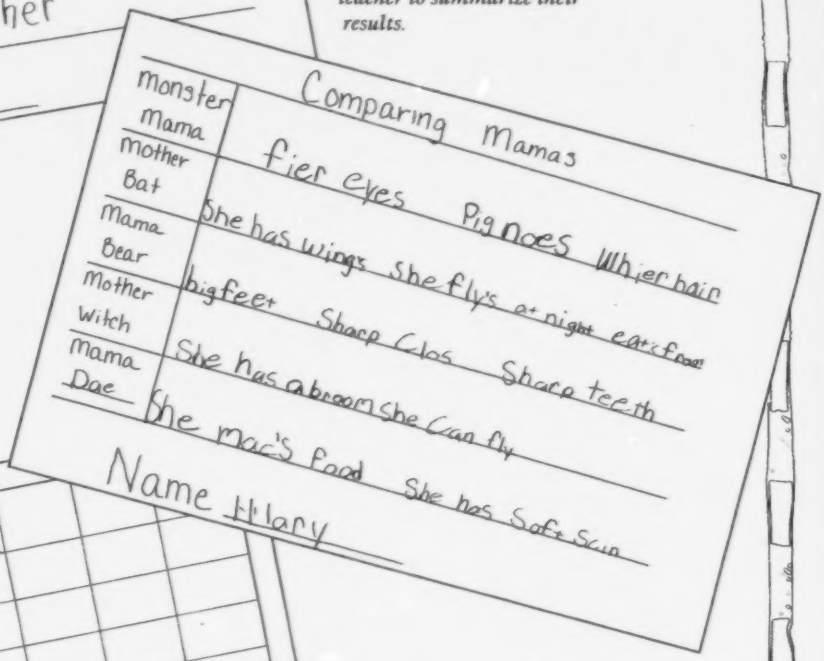
  1. Choose another book about a mother and read it aloud to the group. With the children's help, add to the web any motherly characteristics that were not listed in the main workshop, and write the name of the story under the characteristic.
  2. Read one or two more books about mothers to the group and repeat step 1.
  3. With the children's input, develop a graph or chart to show your findings. (See examples on page 66.)
  4. Discuss the different mothers you have read about and how they are alike or different.



Comparing Mamas	
Monster Mama	Slimy scin tieny teeth which haps
Mother Bat	Saef pouch scin for wings hangs upsid down
Mama Bear	Pokadot Jres lots of fer
Mother Witch	Big nowes Big esy
Mama Bar	Nice black her

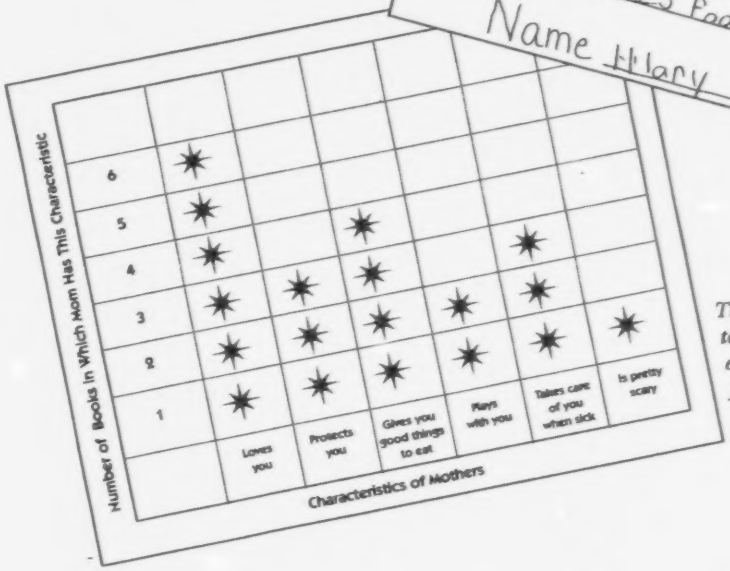
Name Terry

These are examples of one way students can represent results from their comparison of the mothers in several books (first Extension activity, step 3). These students used a form prepared by the teacher to summarize their results.



Comparing Mamas	
Monster Mama	fier eyes Pig noes Whier hair
Mother Bat	She has wings she fly's at night eat's fruit
Mama Bear	bigfeet Sharp Clos Sharp teeth
Mother Witch	She has a broom she Can fly
Mama Bae	She mac's food She has Soft Scin

Name Hilary



This sample graph shows another way to represent the characteristics of mothers in various books, as described in the first Extension activity, step 3.

- Leave a tub of additional books about mothers in the reading area for a week or more.
- Have children write a poem about their mom.
- Have students write about the "ideal" mother.

MODIFICATIONS

- Have students dictate a few sentences about their mother for step 5 of the main workshop.

MONSTER MAMA RESOURCE LIST

Ahlberg, Janet and Allan. 1986. *The Jolly Postman, or Other People's Letters.* Boston: Little, Brown.

Berenstain, Stan, and Berenstain, Jan. 1974–1999. *The Berenstain Bears* Series. New York: Random House.

Cannon, Janell. 1993. *Stellaluna.* New York: Harcourt Brace.

Glassman, Peter. 1994. *My Working Mom.* New York: William Morrow.

Hautzig, Deborah. 1987. *Little Witch's Big Night.* New York: Random House.

Joosse, Barbara M. 1991. *Mama, Do You Love Me?* San Francisco: Chronicle Books.

Leuck, Laura. 1999. *My Monster Mama Loves Me So.* New York: Lothrop, Lee & Shepard.

Munsch, Robert. 1987. *Love You Forever.* Willowdale, Ontario: Firefly Books, Ltd.

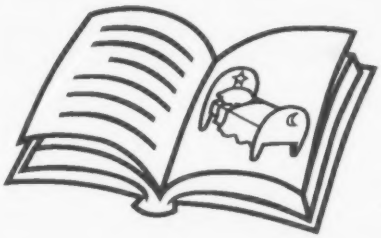
Rosenberg, Liz. 1993. *Monster Mama.* New York: Philomel Books, a Division of Putnam Publishing Group.

Waddell, Martin. 1996. *Owl Babies.* Cambridge, MA: Candlewick Press.

Wilder, Laura Ingalls. 1994. *Winter Days in the Big Woods.* New York: HarperCollins Children's Books.

Williams, Vera B., and Williams, Jennifer. 1988. *Stringbean's Trip to the Shining Sea.* New York: Greenwillow Books.

A LOOK AT *THE NAPPING HOUSE*: PREDICTING, SEQUENCING, AND MORE



GRADE 1

A LOOK AT *THE NAPPING HOUSE*

Workshops at a Glance

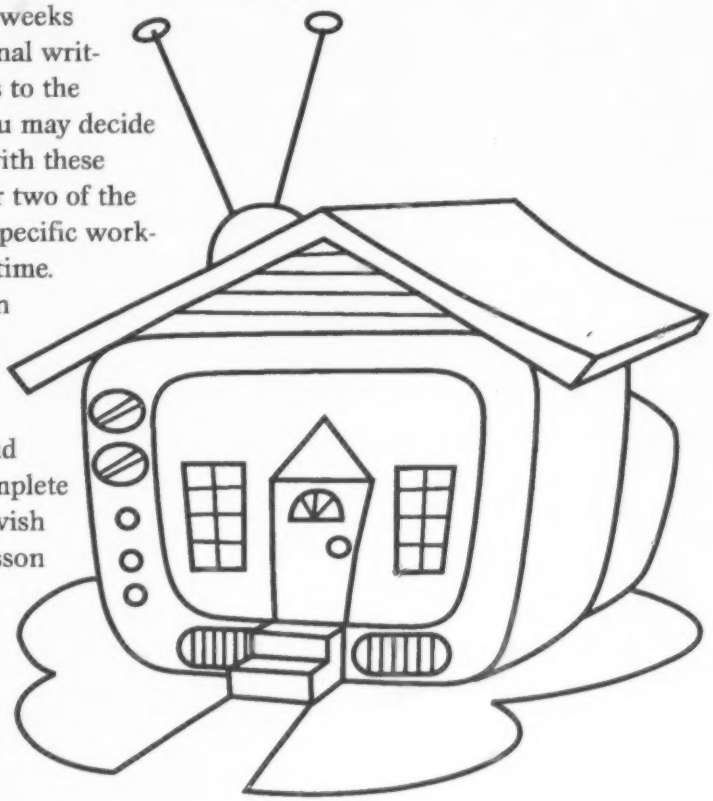
Purposeful Prediction Students look for clues in the story to help them predict who will get into the bed next. They then write a short story in which they imagine what the characters in the story will do after waking up.	**Simple Synonyms Comic Strip** Students brainstorm a list of synonyms for *waking up* and use the words to design a comic strip.	**Are You Awake Now? Continuing the Story in Song*** Students use the tune of "Are You Sleeping?" to invent a song about *The Napping House* characters.
Terrific Timelines Students place the events of the story in sequence using character cards.	**Who Was Dozing? Creative Comprehension** Students match *sleeping* words with the characters they describe in the story, then illustrate the words.	**Napping Feet: Addition Sentences*** Students use manipulatives to represent the number of feet in *The Napping House* bed, then write a corresponding addition sentence.
Yellow Hues Students mix the color yellow with several other colors to create new hues.	**Attributes of My House** Students create an identity for their home based on the attributes of the people living in it. They then draw a picture of the house to illustrate this identity.	**Telling the Story With Pattern Blocks*** Students use pattern blocks to represent the repeating elements of *The Napping House.*

**Requires direct teacher involvement during all or part of the workshop*

These workshops cover a range of content using the beautifully illustrated picture book *The Napping House* by Audrey Wood. Students will have opportunities to predict and sequence events in the story, build vocabulary, and explore synonyms and patterns. Also included are several math, art, and music activities related to *The Napping House.* The story is told in a cumulative pattern in which the phrase "in the napping house" is repeated and added on to. The reader first sees the grandma asleep in a bed with a slew of sleeping animals scattered around the room. The child then climbs into the bed, followed in turn by all the animals. One by one, all the characters are unexpectedly and hilariously awakened. As the reader progresses through the story, every page seems to get brighter and brighter until finally the page is awash in bright sunlight, signifying that it is day and all the characters are wide awake.

The number of workshops you choose to use from this section will depend on how long you plan to spend on *The Napping House.* You could spend a few weeks with this book by adding journal writing and/or computer activities to the workshops presented here. You may decide to spend a week or two just with these workshops, or combine one or two of the activities with other content-specific workshops over a longer period of time.

Three of the workshops in this section are teacher-facilitated. Also included is a whole-group introductory lesson in which students read and discuss the story and then complete a graphing activity. You may wish to extend this introductory lesson over several periods.



In the "Attributes of My House" workshop, students draw pictures of houses that reflect their family's interests.

THE NAPPING HOUSE
Whole-Group Introductory Lesson

MATERIALS

- *The Napping House* by Audrey Wood
- Bar graph prepared on butcher paper (see instructions this page and example on p. 76)
- Several cutouts of a variety of pet and human feet (patterns on pp. 74–75)
- Paper and pencil for each student
- Tape or glue sticks

INSTRUCTIONS

In this introductory activity, the class will graph the different types of feet—human and animal—found in their homes. Before beginning the activity, you will need to prepare an empty bar graph and cutouts of different types of feet.

The graph will need to be quite long to accommodate all the cutouts, so prepare it on butcher paper and find a large empty space in the classroom or hallway to display it. Attach a sample cutout of each type of foot you will be using—human, cat, dog, etc.—at the beginning of each row of the graph. (See the example on p. 76.) You may also want to label each sample cutout.

You can use die-cuts of the feet if they are available to you. If not, photocopy the patterns provided on pp. 74–75. You will need a large quantity of each type of cutout, especially the human foot cutout. If any students have pets for which a die-cut or pattern is not available, either make your own cutouts or have the students make them.

Read *The Napping House* to the entire class. As the students become aware of the predictable pattern of the story, allow them to chime in as you read. Discuss what is happening in the story and ask children what they notice about the illustrations. For instance, they might notice that the pictures get brighter and brighter or that the animals are dozing in various spots around the room before they get into the bed.

When discussion of the story is complete, talk about the different animals that lived in the house. Do students have any of these animals in their homes? Do they have other pets that were not in the story?

Explain that the class will be making a graph showing the number and types of feet—both human and animal—found in students' homes. Show students the graph and cutouts you have prepared. Discuss why such pets as snakes or fish cannot be included in this graph.

Have students first write down, on individual sheets of paper, each pet they have and the name of every person in their home. Next to each name, students should write the number of feet that person or animal has. They can then get the corresponding number of foot cutouts for each per-

son and pet. (You may choose to have each cutout represent one or two feet; if one cutout stands for two feet, the graph will not be so large and unwieldy.)

Have students place their feet cutouts in the appropriate row on the graph. After everyone has done this, ask students for an appropriate title for the graph and write it at the top. Then discuss the information on the graph. How many of each type of foot are there? Does the class have more human or animal feet at home? If animal, which kind? What else can they learn from the graph?

Each student makes a drawing showing the name and number of feet for each person and pet in his or her home.

CUTOUTS OF HUMAN AND ANIMAL FEET: CAT, DOG, HAMSTER/GERBIL

Human

Cat

Dog

Hamster/
Gerbil

This is a reproducible page.

CUTOUTS OF ANIMAL FEET: TURTLE, RABBIT, BIRD, FROG

Turtle

Bird

Rabbit

Frog

OUR PETS' FEET GRAPH EXAMPLE

Human	
Cat	
Dog	
Hamster/ Gerbil	
Rabbit	
Frog	
Turtle	
Bird	

PURPOSEFUL PREDICTION

STORY

The Napping House by Audrey Wood. In this cumulative tale, there is a house where everyone is napping. One by one, people and animals alike climb into a cozy bed, until a flea starts a chain reaction that results in a wakeful house and a broken bed.

WORKSHOP SUMMARY

The students look for clues to help them predict who will get into the bed next. They then write a short story in which they imagine what the characters in the story will do after waking up. This workshop is child-directed and can be completed by following the student instructions.

INSTRUCTIONS

1. The group looks through the pictures in the book for clues that will help them predict who will get into the bed next. (The person or animal awake and "moving" while someone else is getting into bed will be the next to get into bed.)
2. Students turn the page to confirm their predictions.
3. After finishing the book, each child writes a story explaining what one or more of the characters will do now that they are all awake.
4. Students may illustrate their story.

ASSESSMENT

- Collect student stories and evaluate for creativity and originality.
- Do any students' stories follow the pattern of the book?
- Collect anecdotal records of the children as they use the picture clues to make their predictions. Do they make a systematic search of the pictures? Or do they simply make a guess? How does the group work out disagreements and come to a consensus?

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words
- Recalling thoughts and observations in a purposeful context

Reading—

- Expanding comprehension and fluency skills: Determining purpose, considering context, making predictions

Writing—

- Expanding the forms of composition: Expressive mode

MATERIALS

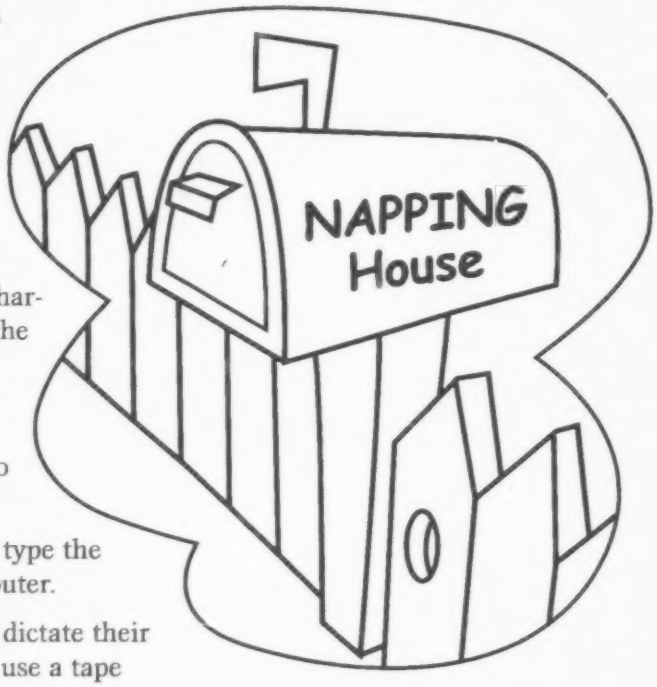
- *The Napping House* by Audrey Wood (one copy for the group)
- Notebook paper and pencil for each student
- Crayons, markers, drawing paper

EXTENSIONS

- Combine children's character stories into one book, similar to the Winnie-the-Pooh books that contain several stories about different characters.
- Using another Audrey Wood story (see the Resource List, p. 100), ask the children to make predictions about the story based on the title, illustrations, and their knowledge of the format of *The Napping House.*

MODIFICATIONS

- If children need help getting started writing their own story, suggest that they choose one of the characters, write down what that character is doing on the last page of the book, and then imagine what the character might do next.
- Allow children to type the story on the computer.
- Allow children to dictate their story to you or to use a tape recorder.



SIMPLE SYNONYMS COMIC STRIP

STORY

The Napping House.

WORKSHOP SUMMARY

Students brainstorm a list of synonyms for *waking up* and use the words to design a comic strip. This workshop is child-directed; the group completes it by following the student instructions.

INSTRUCTIONS

1. The group chooses someone to be the recorder.
2. Students look through the story together to find all the words that mean the same thing as *sleeping.* The recorder writes these on the Brainstorming Sheet.
3. Next, the group brainstorms a list of synonyms for *waking up* (using a thesaurus if necessary), and the recorder writes them on the Brainstorming Sheet. Some examples: *get up, awake, get out of bed, open your eyes, roll out of bed, jump out of bed, rise and shine.*
4. Students then brainstorm a list of places where people or animals might be when they wake up. These are also recorded on the Brainstorming Sheet.
5. To make a comic strip, each student folds a strip of manila paper into fourths.
6. The group discusses how *waking up* could be illustrated. What kind of characters would they like to portray? What would have to be shown first? Will something or someone wake the characters up? What are some things that might happen after they wake up?
7. Each child chooses a character, one of the *waking* words, and one of the location words to illustrate in his or her comic strip. The chosen characters do not need to be characters from *The Napping House.* If the group was unable to come up with enough synonyms for everyone, some of the words may be used more than once. Regardless, the comic strips should be completely different from one another.

KEY EXPERIENCES

Speaking and listening—

- Acquiring, strengthening, and extending speaking and listening skills: Discussing to expand speaking and listening vocabulary

Reading—

- Acquiring, strengthening, and extending specific reading skills: Vocabulary development

Writing—

- Expanding the forms of composition: Expressive mode

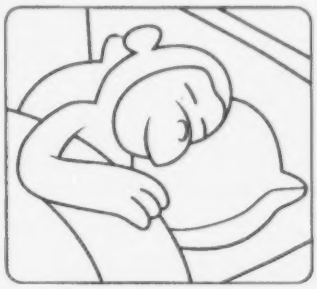
MATERIALS

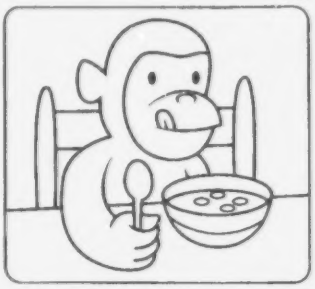
- *The Napping House* by Audrey Wood
- Pencils
- Brainstorming Sheet, p. 81
- Thesaurus
- One piece of manila paper, cut into 6" × 18" strips, for each student
- Crayons or map pencils

8. In each section of their strip, students should illustrate a different action. For example, the first section could depict someone sleeping; the second, an alarm clock ringing; the third, the character saying something with the *waking* word in it; and the last, the character getting out of bed or into the shower. The *waking* word should be used at least once somewhere in the comic.

ASSESSMENT

- Collect the strips to assess students' understanding and unique interpretation of the *waking* synonym chosen.
- Collect the Brainstorm Sheet to assess each group's ideas and level of cooperation.





In each section of their comic strip, students illustrate a different action that is part of waking up.

EXTENSIONS

- Have each child choose one of the *sleeping* words from *The Napping House* and illustrate it. The pictures should demonstrate the subtle differences in the meaning of the words.
- Have students place the *sleeping* (or *waking*) words in alphabetical order.
- Laminate each comic strip, cut it apart, and have children sequence it.
- Have students choose a comic strip (or a section of one) other than their own and write a story about it.

MODIFICATIONS

- If students have difficulty brainstorming *waking* words, supply them with synonyms for both *sleeping* and *waking*. Have students sort the words and choose one of the words they identify as a *waking* synonym to complete their comic strips.
- Have students act out the *waking* words to demonstrate the differences among them.
- Bring in examples of comic strips for children who may be inexperienced with this format.
- Have children find a comic strip in the newspaper that illustrates someone waking up. Which *waking* word do they think best describes the picture?

SIMPLE SYNONYMS COMIC STRIP
Brainstorming Sheet

1. Sleeping words:

_____

_____

_____

2. Waking-up words:

_____

_____

_____

3. Places where someone or something can wake up:

_____

_____

_____

4. When you draw someone waking up, what do you need to show first?

_____

_____

_____

5. Ways to draw someone waking up:

_____

_____

_____

6. Ways someone or something could be woken up:

_____

_____

_____

7. After the person or animal in your comic wakes up, what could happen next?

_____

_____

_____

[Handout 1: Simple Synonyms Comic Strip]

ARE YOU AWAKE NOW?
Continuing the Story in Song

KEY EXPERIENCES

Speaking and listening—

- Participating in singing, storytelling, poetic and dramatic activities
- Making and using recordings

Creating and performing music—

- Creating and singing a new verse to a known song
- Singing simple songs alone and with others

MATERIALS

- *The Napping House* by Audrey Wood (one copy per group)
- *Waking* words from the "Simple Synonyms Comic Strip" activity
- Predictions from the "Purposeful Prediction" activity
- Notebook paper and large chart paper (one sheet of each per group)
- Pencil (one per group)
- Tape recorder and blank cassette tape

STORY

The Napping House.

WORKSHOP SUMMARY

Students invent a song about the *Napping House* characters using the tune of "Are You Sleeping?" To do this, the children use the *waking* words they brainstormed in "Simple Synonyms Comic Strip," their predictions from "Purposeful Prediction," and the characters from the book. This workshop is teacher-facilitated in order to help students put all these pieces together.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Begin by singing the song "Are You Sleeping?" with the group.
2. Explain to the group that they will be writing a new song called "Are You Awake Now?" to the tune of "Are You Sleeping?" Each child will contribute one verse to the new song.
3. Allow each child to choose a character from *The Napping House.* Write each child's name on a sheet of notebook paper along with the name of his or her chosen character.
4. Display the lists of synonyms for *waking* that the class brainstormed in the "Simple Synonyms" activity. Ask the children which word from the list they think could describe their character and why. Write each child's word choice on the sheet of notebook paper. Try not to have the same *waking* word used more than once.
5. Once each student has chosen a character and a *waking* synonym, ask the children about the predictions they made in the "Purposeful Prediction" activity. For example, "When you wrote the story telling what would happen after the characters were awake, which character did you write about? What did that character do in your story? Could we use any of those activities in our song?"
6. Ask each child to choose an action for his or her character to do in the song. Write the choices on the notebook paper. Now you have a list of characters, *waking* words, and actions.
7. Using this list, work with the children to write the new song verses on a large sheet of chart paper. Each verse should follow a format similar to the following:

Are you _(waking synonym)_, are you _(waking synonym)_,

(character), _(character)_? _(character)_, _(character)_?

_____(action)_____, _____(action)_____.

(character), _(character)_. _(character)_, _(character)_.

Here are two examples:

Are you awake now, are you awake now,

Granny, Granny? Granny, Granny?

Let's go climb a tree, let's go climb a tree.

Granny, Granny. Granny, Granny.

Are you up now, are you up now,

Child, child? Child, child?

Running through a puddle, running through a puddle.

Child, child. Child, child.

8. Practice the song with the group a few times until students are comfortable with it.
9. When everyone is ready, record the song on cassette.
10. Play each song for the whole class when all groups have finished recording.

ASSESSMENT

- Collect anecdotes about the students as they work on their song. Do they catch on to the pattern of the song? Do they contribute logical ideas? Do they participate in singing the verses?

EXTENSIONS

- Lead students in singing the new verses during transitions, such as coming in from recess, getting ready for lunch, switching classes, etc.
- Write a song using the *sleeping* words from *The Napping House*.
- Write a song about children's families using the attributes generated during the "Attributes of My House" activity, p. 95.
- Use a different tune to make a new song.

MODIFICATIONS

- None needed

TERRIFIC TIMELINES

STORY

The Napping House

WORKSHOP SUMMARY

Students place the events of the story in order by sequencing character cards. They then make puppets and retell the story through a puppet show. The workshop is child-directed and can be completed by following the student instructions; however, a mini-lesson is included to introduce students to the concept of a timeline.

INSTRUCTIONS

Mini-lesson:

Introduce the class to timelines. Explain that a timeline is used to show the order in which events happen. It also shows the time or date that these events occur. For example, a timeline of a person's life might include his or her birth, first tooth, first day of school, marriage, death, etc. Together, make a timeline of the previous day's events, including arrival at school, lunchtime, recess, special assembly, fire drill, and so on. As students call out suggestions, write each on a separate index card. You may want to add the time each event occurred as well. Then attach the cards to the timeline with tape.

Workshop:

1. The group reads through the story one time or listens to it on tape.
2. Putting the book aside, students work together to place the character cards in sequence on the timeline based on the order in which the characters got into bed in the story.
3. Once students have agreed on the order of the cards, they check the story to see if they are accurate. If not, they correct the order of the cards.
4. Using a variety of art materials, students make puppets to represent the story characters.
5. Students retell *The Napping House* for the other groups using the puppets they have made, as well as any other props they may wish.

KEY EXPERIENCES

Speaking and listening—

- Recalling thoughts and observations in a purposeful context

Reading—

- Expanding comprehension and fluency skills: Determining purpose, considering context, making predictions

MATERIALS

- *The Napping House* by Audrey Wood
- Character cards, p. 86
- Timeline—a long, horizontal line drawn on the chalkboard or a long sheet of butcher paper
- Blank index cards
- Tape
- Art materials for making puppets (construction paper, paper bags, yarn, sequins, popsicle sticks, felt, glue, markers, etc.)

ASSESSMENT

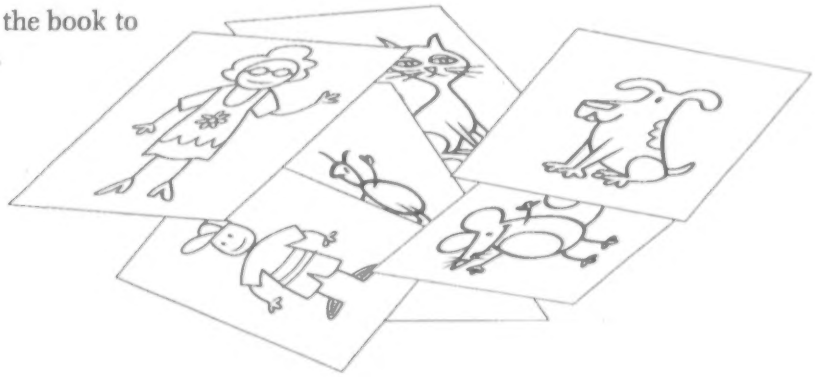
- Collect anecdotal records as students work together to order the cards. How well do students remember the order of events? What aids do they use in recalling? How well do they work together as a group to complete the activity?
- Check the order of the cards yourself before children check themselves using the story.
- Look for cooperation, creativity, and accuracy during the puppet-making and story-telling processes.

EXTENSIONS

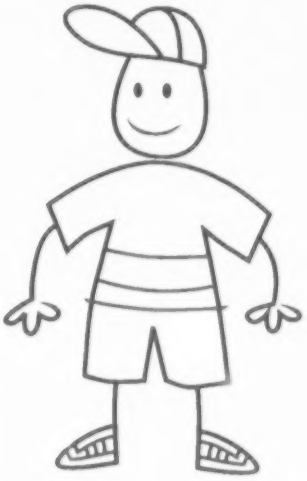
- Have students make their own character cards, sequence them, and glue them down on a timeline.
- Ask students to make a timeline of their morning or bedtime routine.
- Encourage children to make a timeline of their lives. They might include events such as their birth, first loose tooth, first time riding a two-wheeled bicycle, a move to a new neighborhood, the birth of a sibling, a fun vacation.
- Together make a large, ongoing classroom timeline that highlights noteworthy events in the class. The timeline could begin with any event, go around the walls of the classroom (or even down the hall), and have events added as they occur. The timeline might show field trips, class plays or concerts, the hundredth day of school, a class member being in the newspaper, a new student in the class, and so on.

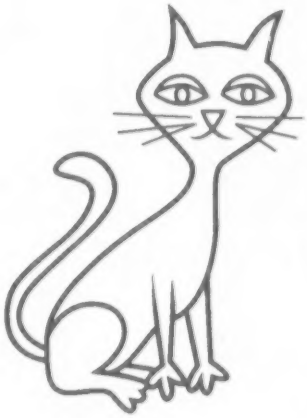
MODIFICATIONS

- Allow children to use the book to put the cards in order.



CHARACTER CARDS





This is a reproducible page.

WHO WAS DOZING? CREATIVE COMPREHENSION

STORY

The Napping House.

WORKSHOP SUMMARY

As a group, students match the *sleeping* words with the characters they belong to based on the story. Each child then uses this information to illustrate each *sleeping* synonym. This workshop is child-directed and can be completed by following the student instructions.

INSTRUCTIONS

1. The group works together to match each *sleeping*-word card with the character card it belongs to based on the story.
2. When everyone agrees on the matching, the students check the story to see if they are accurate.
3. If the matches are correct, students go on to the next step. If not, students correct the matches first before moving on to the next step.
4. Each child writes one of the *sleeping* words on the top line in each section of the "Who Was Dozing?" sleeping grid. On the second line of each section, the child writes the name of the corresponding story character.
5. The child illustrates each character performing the identified action. The illustrations should reflect the child's understanding of the different meaning of each word. Since some of the differences in meaning are subtle, you may need to guide children with some questions. For example, ask "How do you know when someone is *snoring?* How could you draw that? When does a person usually *sleep?* When does a person usually *nap?* So what might be a difference between *sleeping* and *napping* that you could show in your picture?"
6. In the last section of the sleeping grid, the student writes and illustrates another *sleeping* word (one from the book that has not already been used or an original one).

KEY EXPERIENCES

Reading—

- Expanding comprehension and fluency skills: Activating prior knowledge
- Acquiring, strengthening, and extending specific reading skills: Vocabulary development

Speaking and listening—

- Acquiring, strengthening, and extending speaking and listening skills: Discussing to strengthen critical thinking and problem-solving abilities
- Recalling thoughts and observations in a purposeful context

MATERIALS

- *The Napping House* by Audrey Wood
- Character cards (facing page), minus the flea card
- *Sleeping*-words cards, p. 89
- Who Was Dozing? (sleeping grid), p. 90
- Crayons, markers, or colored pencils

ASSESSMENT

- Assess children's understanding of the different meaning of each *sleeping* synonym by looking at their pictures and listening as they describe them.
- Collect anecdotal records of the children as they work. How do they go about depicting the different words? Do they work together, alone, with a partner?

EXTENSIONS

- Have students act out the sleeping actions.

MODIFICATIONS

- Have children listen to the story before the activity.
- Allow children to simply match the action cards to the character cards.
- Allow children to look at the story while matching the actions and characters.

Students' filled-out sleeping grids illustrate their understanding of various sleeping words.

SLEEPING WORDS

snoring	dozing
dreaming	slumbering
snoozing	

WHO WAS DOZING?

_____ _____	_____ _____	_____ _____
_____ _____	_____ _____	Add your own sleeping word. Draw a picture to go with it. _____ _____

[Handout: Who Was Dozing?]

This is a reproducible page.

NAPPING FEET: ADDITION SENTENCES

STORY

The Napping House.

WORKSHOP SUMMARY

Students use manipulatives to represent the number of feet in the bed in the story, then write the corresponding addition sentence. This workshop is teacher-facilitated to allow the teacher to demonstrate how to write the number sentence.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Ask the children to estimate the number of feet in the napping house bed when everyone was in it (without allowing them to look at the story). Be sure to explain that an estimate is a guess and that they are trying to get as close to the real answer as possible. Write the estimates down.
2. Ask the children how they could find the actual number of feet in the bed. They may suggest such strategies as looking in the book and counting them all or adding them up. Explain that they will write a number sentence to answer the problem.
3. On the chalkboard or a piece of chart paper, write "How many feet in the bed?" Ask students to list all the characters in the story. Write these on the board or chart paper also.
4. Ask the children how many feet each character has, and write this number next to the character's name. (The children may ask how many feet a flea has. The answer is six.) As you do this, have each child take that same number of manipulatives and put them in a pile. They should make a separate pile for each character.
5. When the group has identified the number of feet for each character, it is time to write a number sentence to find the total number of feet. It is up to you to decide whether children will write their number sentence individually or as a group. If you want students to do this individually, have them write down on their sentence strip the number of feet the first character had. (They can refer either to the numbers you have written down or to their manipulatives.) Remind students that they want to find the total number of feet in the bed, and ask them if they are going to add or subtract the next character's feet. They should

KEY EXPERIENCES

Number & numerical operations (Math)—

- Recognizing or counting small sets

Language, symbols, & graphing (Math)—

- Estimating a numerical measure prior to actual measurement
- Talking about, picturing, and writing about addition and subtraction events; writing number sentences using +, -, and =

Speaking and listening—

- Using language to solve problems

MATERIALS

- *The Napping House* by Audrey Wood
- Chart paper or chalkboard
- Math manipulatives (about 25–30 per child)
- Sentence strips (one per child)
- Markers, crayons, chalk, or pencils

write an addition symbol and then the number representing the next character's feet. Have them continue adding the rest of the numbers to the number sentence.

6. When the children have written their sentence, ask them how they will find the total number of feet. They may decide to add all of the numbers together and write their total at the end of the number sentence after an equal sign, or they may count their manipulatives. They can then check their work by using the method they didn't use the first time. They may also want to check their answer by counting all the feet in the book's picture that shows everyone in bed.

ASSESSMENT

- Check the accuracy of the number sentences.
- Collect anecdotal records as students complete and check their number sentences. What method do they use to find the total number of feet? Do they check their answer using a different method? Which method seems easiest for each child? How do they handle any discrepancies in their answers? Do they compare answers with one another? How does the actual answer compare with their original estimate?

EXTENSIONS

- Have students do the same activity with other books in the classroom.
- Have students write an addition sentence using the number of feet belonging to their family and pets.
- Lead the children to write a subtraction sentence by working backwards through *The Napping House*.
- Together experiment to find different combinations of numbers that equal 22 (the total number of feet in the bed).
- Set up a "guessing jar" in the classroom by filling a glass jar with small objects (cotton balls, marbles, math manipulatives, or something similar). Allow the children to estimate the number of items in the jar. At the end of the week, count the items together. Have the child who guessed closest to the actual number take the jar home to fill it for the next week.

MODIFICATIONS

- Provide calculators for students to use.

YELLOW HUES

STORY

The Napping House.

WORKSHOP SUMMARY

Students mix the color yellow with several other colors to create new hues. This workshop is child-directed and can be completed by following the student instructions; however, a mini-lesson is included in which the teacher and students explore the illustrations in the book.

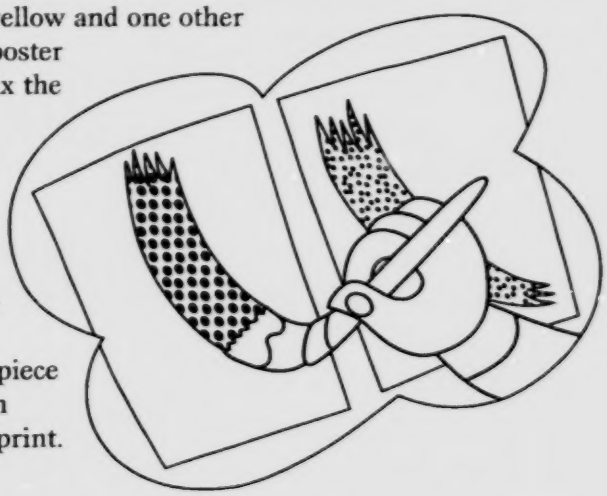
INSTRUCTIONS

Mini-lesson:

Look again at the illustrations in the book with students. Discuss the changes in color from page to page, and ask students how the illustrator depicted morning light in the last few pages of the book. Lead the group in a discussion about how the illustrator might have produced the color yellow. For example, did he use just one color? If not, how else might he have created the different yellows? Ask students to explain how some colors are made (for example, red and yellow combined create orange). Explain that students will be exploring the color yellow in a workshop, and that they will compare the colors they create with the color(s) in the book.

Workshop:

1. Each member of the group collects the paint supplies listed above.
2. Students put one color of paint into each of their coasters.
3. Students add yellow and one other color to their poster board, then mix the two with a paintbrush and observe the result.
4. They then paint a sample of this new color on their piece of construction paper or newsprint.



KEY EXPERIENCES

Observing (Science)—
- Observing color, shape, form, and pattern
- Looking at familiar things in a new way: Observing closely, systematically, and objectively

Observing, predicting, & controlling change (Science)—
- Observing and identifying a change

Measuring, testing, and analyzing (Science)—
- Increasing or decreasing a causal factor and comparing the effects produced

Reporting and interpreting data and results (Science)—
- Discussing observations

MATERIALS
- *The Napping House* by Audrey Wood
- Tempera paint: red, blue, yellow, white, and black
- Paint supplies per child:
  - 1 sheet poster board
  - Paintbrushes
  - Five furniture coasters
  - Cup of water
  - Newsprint or white construction paper
- Newspaper or other covering for work area
- Paper and pencil

5. Students add more and more yellow to the base color on the poster board to see what happens, painting a sample on the construction paper or newsprint after each addition of yellow. They may find that with the darker colors, they need to start with the yellow *first* and gradually add small amounts of the darker color.
6. Students repeat steps 3–5 using yellow and each of the other colors in turn. They could also add yellow to a mixture like red and blue to observe what happens.
7. When finished, the students compare their colors with the yellows in the story.
8. Students record their observations of the experiment.

ASSESSMENT

- Collect anecdotal records of children's observations as they explore the colors. What do they notice about the colors as they mix them? What conclusions can they draw from their experiments? How do they think the colors they have created compare to the colors in the book? What words do they use to describe the various hues? Do students discover that mixing yellow into the darker colors does not produce as noticeable an effect as mixing a small amount of darker colors into the yellow?

EXTENSIONS

- Challenge the students to make the same hues of yellow as found throughout the book.
- Have students name the colors they created.
- Ask students to paint a "masterpiece" (picture of flowers, daytime scene outside, etc.) using the colors they have created.
- Have students cut out the paint samples when they have dried and place them in color families. Then challenge them to order the colors from light to dark.
- Provide books that discuss color matching for students to examine and see whether their own results confirm what they read.

MODIFICATIONS

- Provide painting materials of various sizes for different levels of motor development.
- Provide separate pieces of paper for each combination of colors.

ATTRIBUTES OF MY HOUSE

STORY

The Napping House.

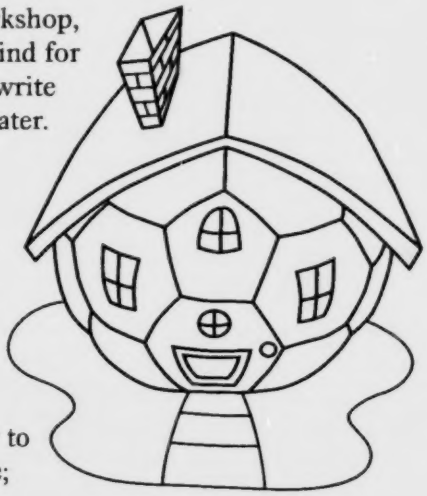
WORKSHOP SUMMARY

Students create an identity for their own house based on the attributes of the people living in it. They then draw a picture of the house to illustrate this identity. Following a mini-lesson that introduces the activity, students complete the workshop using the student instructions.

INSTRUCTIONS

Mini-lesson:

1. Ask the class why the house in the story was called the "napping house." When they mention that it is called this because everyone in the house was taking a nap, ask them "What are some things the people in *your* house do?" Their answers may include such activities as playing soccer, eating pizza, making a lot of noise, or swimming. Record all of their answers on the board or on chart paper.
2. Explain that students will be using a characteristic of their family to design an imaginary house for them. Give the class an example; for instance, you might say "In my house, we are soccer happy. We go to my daughter's soccer games. My husband watches soccer on TV. My father has designed hats out of soccer balls. We are a soccer family. So, I will call my house 'The Soccer House.' Hmm . . . what type of house could I have? It could be round, have a flat bottom, and be black and white. There could be a soccer goal in the front yard, too."
3. Before having students begin the workshop, ask the children to have an idea in mind for their house. They may even want to write some of their ideas down to refer to later.



Workshop:

1. Each child thinks of a name for his or her house to go along with the family attribute chosen. If they need some ideas, students can refer back to the list of attributes written during the mini-lesson or to their own list created after the mini-lesson. Try to have them focus on just one attribute;

KEY EXPERIENCES

Speaking and listening—

- Speaking their own language or dialect
- Stating facts and observations in their own words
- Recalling thoughts and observations in a purposeful context

Reading—

- Expanding comprehension and fluency skills: Activating prior knowledge

Writing—

- Expressing thoughts in writing

MATERIALS

- Chalkboard or chart paper
- 9" × 12" white construction paper (one sheet per child)
- Drawing materials such as crayons, markers, map pencils, paint, etc.
- Notebook paper (one sheet per child)
- Pencils (one per child)

however, if a child wants to include attributes from more than one family member, this is fine.

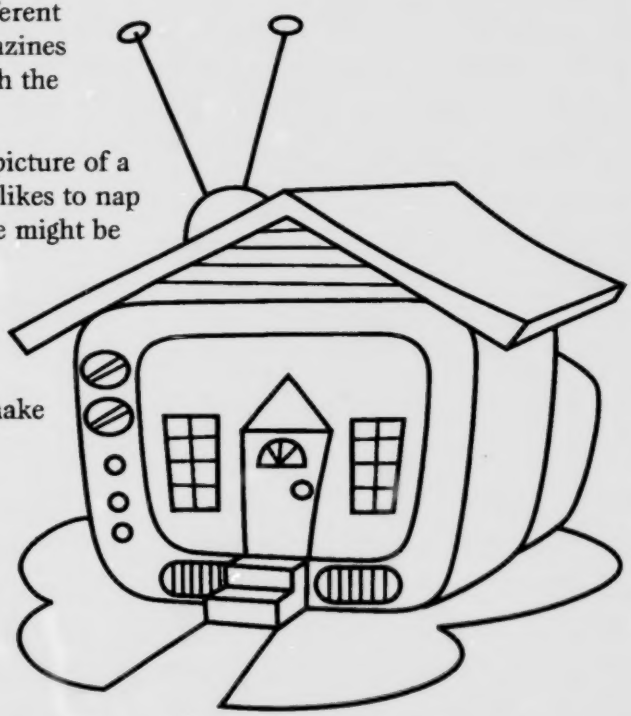
2. Once names have been chosen, the group discusses each name and brainstorms a list of ways to illustrate each house.
3. Each child then draws a picture of his or her house that illustrates the attribute chosen.
4. Students write about their house, explaining the name for it and why they chose the name.

ASSESSMENT

- Collect the pictures and writing to assess. Are the house names and illustrations creative or unique? Do the drawings and writings reflect and explain the family attribute chosen?
- Collect anecdotal records as the children are working. Do students work together to brainstorm ideas? How do they decide on a characteristic for their house? Do they choose characteristics that reflect their entire family rather than just themselves?

EXTENSIONS

- Have students write a poem, narrative, or play about their home.
- Challenge students to build their home out of available art materials.
- Have students find different types of homes in magazines and make a collage with the pictures.
- Have students draw a picture of a house where everyone likes to nap (for instance, the house might be shaped like a bed).



MODIFICATIONS

- Allow students to use magazine pictures to make their house.
- Supply groups with descriptive words to help spark ideas.

TELLING THE STORY WITH PATTERN BLOCKS

STORY

The Napping House.

WORKSHOP SUMMARY

Students use pattern blocks to represent the repeating elements of the story. This workshop is teacher-directed.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Ask the students to recall several words or groups of words from *The Napping House* (if they have not read this story yet or it has been a while since they have, read it to the group first before doing this workshop). Record their responses on the board or on chart paper.
2. Ask students whether any of the words you have written down keep appearing over and over again in the story. Which ones? Explain that this story has a pattern—certain parts of it repeat over and over again as more words are added to the pattern.
4. Explain to the students that they are going to use pattern blocks to make a pattern showing the repeating parts of the story. Pass out a supply of pattern blocks to each child or to each pair of children.
5. As a group, assign each of the *Napping House* characters a shape (one of the pattern-block shapes). For example, the grandma might be represented by a triangle, the child by a square, and so on. Assign the following phrases a shape as well: *cozy bed, in a napping house,* and *where everyone is sleeping.* Depending on how many different shapes you have, the group may have to put two or more shapes together to represent some of the characters or phrases.
6. Tape the shapes on the board, and next to each shape write the name of the character or phrase it represents.
7. Reread the story slowly. After each phrase, have the children place in order on the table or floor, from left to right, the shape(s) corresponding to the characters and phrases you read. When you turn a page, have children begin the pattern for that page underneath their previous one (see example on p. 99).

KEY EXPERIENCES

Reading—

- Reading and listening to others read in a purposeful context
- Expanding comprehension and fluency skills: Activating prior knowledge

Geometry & space (Math)—

- Creating and extending simple linear patterns

MATERIALS

- *The Napping House* by Audrey Wood
- Plastic or wood pattern blocks (ex: triangles, squares, hexagons, trapezoids, diamonds, and thin diamonds)
- Chart paper or chalkboard

8. When you are finished with the story, ask students what they notice about their block patterns (each row of shapes gets longer, each row is the same as the one above it except that a new shape gets added to the beginning). Which shapes keep repeating the most often? Why? Discuss how patterns are evident in books and stories, and have the students try to "read" the patterns they have made.

ASSESSMENT

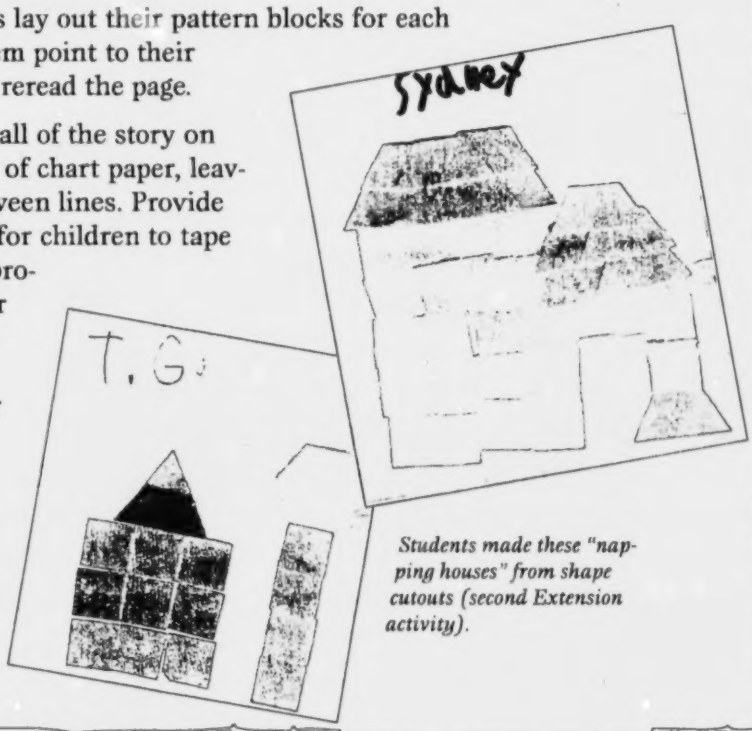
- Observe whether students notice the pattern of their shapes and the similarities to the pattern of the actual words.
- Note students' answers to the questions in step 8.

EXTENSIONS

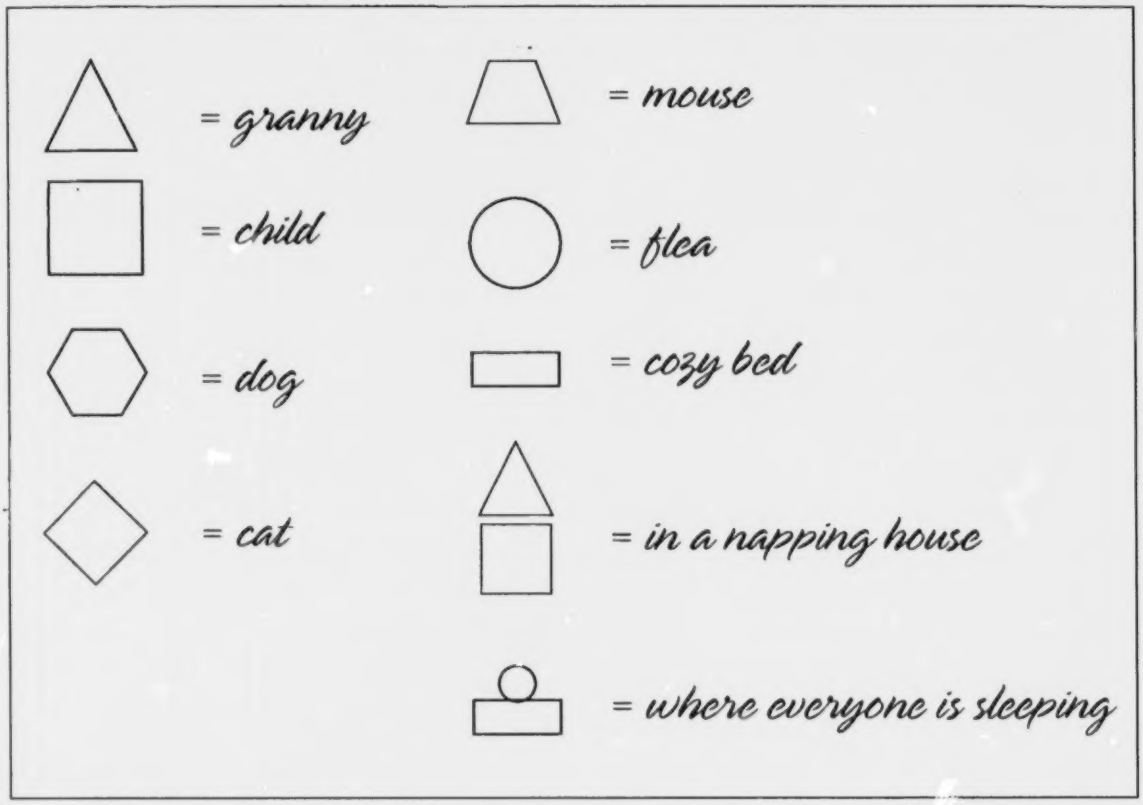
- Challenge students to repeat the activity with other repeating or cumulative stories.
- Have students use shape cutouts to make their own two-dimensional "napping house."
- Provide *Millie's Math House: Mouse House* for students to use on the computer.

MODIFICATIONS

- Have children work in pairs.
- After students lay out their pattern blocks for each page, have them point to their blocks as you reread the page.
- Write part or all of the story on several sheets of chart paper, leaving room between lines. Provide paper shapes for children to tape under the appropriate word or phrase. Then "read" the story together using the shapes.



Students made these "napping houses" from shape cutouts (second Extension activity).



(And on that) ▭ (there is a) △. (a snoring) △ (on a) ▭ ⌂. ⬭.

(And on that) △ (there is a) □. (a dreaming) □ (on a snoring) △ (on a) ▭ ⌂. ⬭.

THE NAPPING HOUSE RESOURCE LIST

Millie's Math House (CD-ROM). Redmond, WA: Edmark.

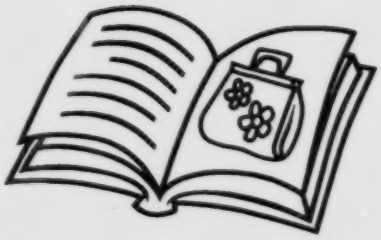
Wood, Audrey. 1984. *The Napping House.* New York: Harcourt Brace Jovanovich.

Wood, Audrey. 1985. *King Bidgood's in the Bathtub.* New York: Harcourt Brace & Company.

Wood, Audrey. 1990. *Quick as a Cricket.* New York: Child's Play International.

Wood, Don and Audrey. 1989. *The Little Mouse, the Red Ripe Strawberry, and the Big Hungry Bear.* New York: Child's Play International.

LOVABLE, LITERAL AMELIA BEDELIA



GRADE 2

AMELIA BEDELIA
Workshops at a Glance

Note: The workshops in this section relate to a series of stories written by Peggy and Herman Parish about the character Amelia Bedelia. The specific books that are the focus for each activity are given in the grid below.

Family Trivia: How Well Do I Know My Family? Students discover how well they know family members by comparing their answers to a set of questions about the family member with the family member's own answers. *Amelia Bedelia's Family Album.*	**Using "Bioglyphs": Coded Pictures** Students create "bioglyphs" to graphically represent information about a family member. *Amelia Bedelia's Family Album.*	**Album of Family Jobs** Students make a family album with captions describing the occupations of family members. *Amelia Bedelia's Family Album.*
Party Invitation Students write a letter inviting a family member to an imaginary party. *Amelia Bedelia's Family Album.*	**Cookie Commercials** Students write a commercial for their favorite cookie. *Play Ball, Amelia Bedelia.*	**Graphing Sport Favorites*** Students develop a pictograph showing the class's favorite sports. *Play Ball, Amelia Bedelia.*
America's Baseball Teams* Students make a bulletin board using the regions and divisions of Major League Baseball. *Play Ball, Amelia Bedelia.*	**Birthday Brainstorm** Students make a "mind map" showing things needed to plan a birthday party. *Amelia Bedelia and the Surprise Shower.*	**Quilting Bee** Students piece together a construction-paper quilt using geometric shapes. *Amelia Bedelia and the Surprise Shower, Sam Johnson and the Blue Ribbon Quilt.*
Flower Poetry Students explore a flower and write a "senses" poem describing it. *Amelia Bedelia and the Surprise Shower.*	**Story Summary*** Students write the events of the story on paper strips and sequence them. *Good Driving, Amelia Bedelia.*	**Summary Song*** Students put the story summary from the previous activity to song, using the tune from "Old MacDonald Had a Farm." *Good Driving, Amelia Bedelia.*

**Requires direct teacher involvement during all or part of the workshop*

The workshops in this section revolve around stories written by Peggy and Herman Parish about the character Amelia Bedelia (the stories are described below). The suggested workshops are intended to be used during your language arts rotation time. As with the other activities in this book, these workshops are not intended to provide a complete language arts curriculum, but instead are designed to be integrated with other activities you have planned, such as journal writing or guided reading.

There are a variety of ways to set up your workshop rotation using activities from this section. Depending on how you plan to set up the workshops, the initial reading of the Amelia Bedelia stories may vary. For example, if you are spending one week on each book, you could read the story to the entire group and the class could spend time discussing the characters, the word plays, the sequence of events, etc. However, if you plan to have five groups in the rotation and to use two of the books per week, you will not have time to read both books to the class. In this case, the groups would have to listen to the story at the workshop.

It is very helpful, especially if you do not have time to read all the stories to children, to pre-make recordings of the stories for easy use by the students. Since the stories are not very long, the students can listen to the stories every day at the workshop to familiarize themselves with the book, or they may have the story playing as they work.

A synopsis of each of the books used in this section follows:

Amelia Bedelia's Family Album: Amelia Bedelia's employers, the Rogerses, want to give a party for her and invite her family. As she describes each of her family members, Mr. and Mrs. Rogers misinterpret her descriptions.

Play Ball, Amelia Bedelia: Amelia Bedelia agrees to join in a neighborhood baseball game although she has never played before. As the game unfolds, the boys try to explain the rules. Amelia Bedelia takes every explanation literally, creating confusion for everyone.

Amelia Bedelia and the Surprise Shower: Amelia Bedelia and her cousin Alcolu help Mrs. Rogers get ready for a wedding shower. The two cousins manage to give a very eventful (and wet!) shower. Mrs. Rogers's guests did not know they would need to bring towels!

Good Driving, Amelia Bedelia: When Mr. Rogers decides to help Amelia Bedelia with her driving, he winds up being driven crazy by all of her literal interpretations.

A whole-group introductory lesson is included with this section. Since parts of many of the workshops refer back to this lesson, it is strongly recommended that you conduct the lesson before doing any of the workshops in this chapter. The lesson introduces the Amelia Bedelia character and her literal-minded way of looking at the world.

AMELIA BEDELIA
Whole-Group Introductory Lesson

MATERIALS

- *Amelia Bedelia* by Peggy Parish
- Lists of Amelia Bedelia statements from books, pp. 106–109 (*one* of the four handouts per group)
- Construction paper (one sheet per student)
- Crayons or markers

INSTRUCTIONS

Introduce the entire class to the character Amelia Bedelia by reading the first story in the series, *Amelia Bedelia* by Peggy Parish. After reading the story, go back over each of the problems Amelia Bedelia encountered because she took things literally.

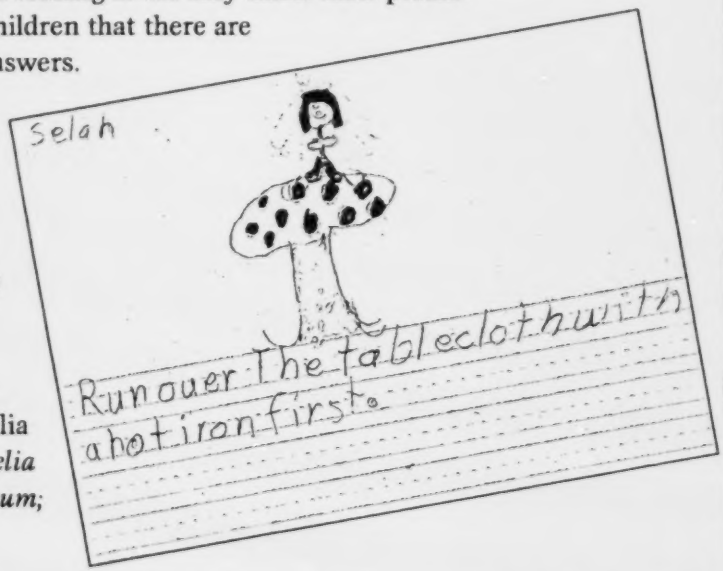
Discuss each of the following literal statements from Amelia Bedelia:

Change the towels in the green bathroom. (p. 12)
Draw the drapes when the sun comes in. (p. 21)
Put the lights out when you finish in the living room. (p. 24)
Measure 2 cups of rice. (p. 30)
Please dress the chicken. (p. 34)

Discuss how Mrs. Rogers changed her instructions so that Amelia Bedelia could not confuse them. Lead the class to think of other ways to state the instructions so Amelia Bedelia would understand them.

The second part of the lesson asks the students to make predictions about upcoming Amelia Bedelia stories. This activity requires the students, again, to adjust their thinking to anticipate Amelia Bedelia's literal interpretations.

Divide the class into groups of four. Explain that each group is going to predict the problems Amelia Bedelia is going to encounter in a new story. Be sure the children understand that they will be making guesses about their story, not reading it. As they make their predictions, reassure the children that there are no right or wrong answers. Explain that later you will compare their predictions to what happens in the story.

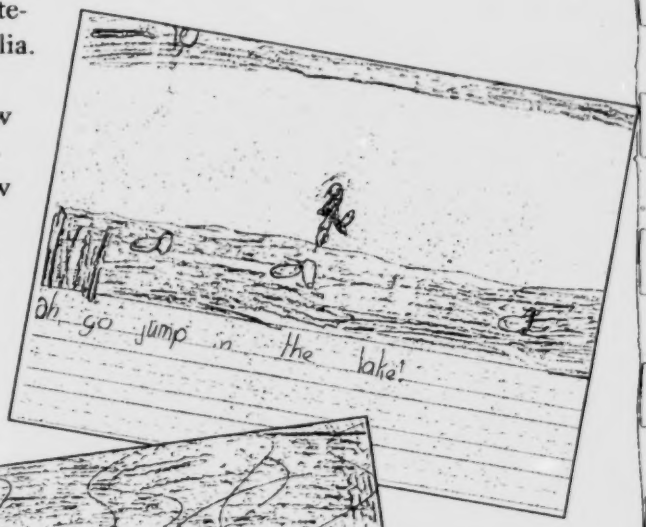


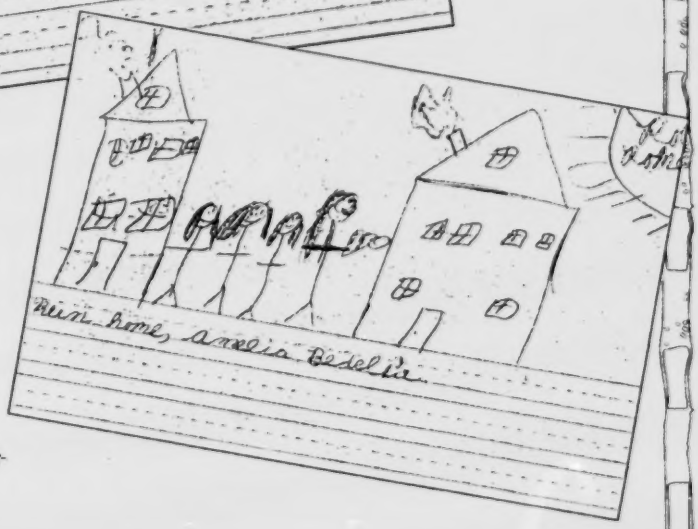
Give each group one of the lists of literal statements (pp. 106–109) from one of the four Amelia Bedelia stories *(Amelia Bedelia's Family Album; Play Ball, Amelia*

Bedelia; Amelia Bedelia and the Surprise Shower; Good Driving, Amelia Bedelia). Ask the children to brainstorm together with the other members of their small group. During brainstorming, the children should first discuss what was actually meant by each statement and then talk about the different ways the statement could be misinterpreted by Amelia Bedelia. This may be very difficult at first. Most of us have a hard time seeing beyond what we know to see something different. Encourage the students to be creative. Make sure that they know that being different is fine.

Once the group has discussed each of the statements, each child chooses one and writes it on a sheet of construction paper. The child then illustrates the statement as Amelia Bedelia might interpret it. For example, in the book *Amelia Bedelia,* the statement "Draw the drapes when the sun comes in" has an accompanying illustration showing Amelia Bedelia literally drawing a picture of the drapes on paper.

Once the children have had time to complete their illustrated statement, give time for them to explain their choice to the class. Post the drawings somewhere in the classroom for easy viewing. When the class actually reads a new story, stop and compare the predicted literal drawings with what occurs in the new story.





Examples of student drawings on this page and facing page depict students' predictions of how Amelia Bedelia would have interpreted the statement shown.

AMELIA BEDELIA'S FAMILY ALBUM

Draw a picture of the way you think Amelia Bedelia would understand these sentences.

"She is a bank teller." (p. 13)

"He is a boxer." (p. 15)

"He is a horse racer." (p. 17)

"Uncle Dan takes pictures." (p. 21)

"Uncle Alf is a garbage collector." (p. 33)

Note: These statements are taken from *Amelia Bedelia's Family Album*, by Peggy Parish, 1988, New York: Greenwillow Books.

[Handout 1: Whole-Group Introductory Lesson]

PLAY BALL, AMELIA BEDELIA

Draw a picture of the way you think Amelia Bedelia would understand these sentences.

"Tag Jack before he gets to second base." (p. 22)

"Throw it to first base. Put Dick out." (p. 25)

"Dick is trying to steal second base!" (p. 31)

"Run home, Amelia Bedelia." (p. 54)

"She could be our scorekeeper." (p. 58)

Note: These statements are taken from *Play Ball, Amelia Bedelia*, by Peggy Parish, 1999, New York: HarperCollins Childrens' Books.

[Handout 2: Whole-Group Introductory Lesson]

AMELIA BEDELIA AND THE SURPRISE SHOWER

Draw a picture of the way you think Amelia Bedelia would understand these sentences.

"The other ladies are giving Miss Alma a shower." (p. 6)

"Scale the fish and ice them." (p. 12)

"Prune the hedge." (p. 14)

"Run over the tablecloth with a hot iron first." (p. 22)

Note: These statements are taken from *Amelia Bedelia and the Surprise Shower*, by Peggy Parish, 1999, New York: HarperCollins Children's Books.

[Handout 3: Whole-Group Introductory Lesson]

GOOD DRIVING, AMELIA BEDELIA

Draw a picture of the way you think Amelia Bedelia would understand these sentences.

"Steer straight ahead." (p. 12)

"Push on the horn." (p. 14)

"Look for a fork in the road." (p. 19)

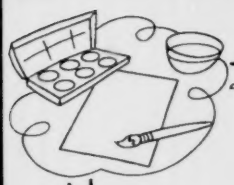
"Bear left!" (p. 24)

"Would you like me to give you a tow?" (p. 34)

"You look run down." (p. 37)

Note: These statements are taken from *Good Driving, Amelia Bedelia,* by Herman Parish, 1995, New York: William Morrow.

[Handout 4: Whole-Group Introductory Lesson]



FAMILY TRIVIA: HOW WELL DO I KNOW MY FAMILY?

KEY EXPERIENCES

Speaking and listening—

- Asking and answering questions
- Stating facts and observations in their own words
- Recalling thoughts and observations in a purposeful context

MATERIALS

- *Amelia Bedelia's Family Album* by Peggy Parish
- Family Member Survey (one per child)
- Student Survey (one per child)
- Pencils

STORY

Amelia Bedelia's Family Album by Peggy Parish. In the story, Amelia Bedelia's employers, the Rogerses, want to give a party for her and invite her family. As she describes each of her family members, Mr. and Mrs. Rogers misinterpret her descriptions.

WORKSHOP SUMMARY

Students discover how well they know a family member by comparing their answers to a set of questions about the family members with the family member's own answers. The teacher conducts a mini-lesson ahead of time to explain what the Family Member Survey is about and to give it to students to take home. The actual workshop is student-directed.

INSTRUCTIONS

Mini-lesson:

1. (This step refers back to the whole-group introductory lesson. If you didn't do the lesson, skip this step.) Read *Amelia Bedelia's Family Album* to the class. After students have listened to the story, have them refer back to the statement illustrations made by one of the small groups during the whole-group introductory lesson. Discuss their predictions. Were the illustrations children made anything like those in the story?

2. Explain that the class will be taking the Family Member Survey home for a family member to answer. Lead the group in a discussion of their expectations about this part of the workshop. For example, "When you take the questionnaire home, whom will you choose to complete it? How well do you think you know that person? Why do you think you know that person so well?" Stress to the students that they should not read their family members' answers to the survey because the students will later try to guess what the family members have written. Be sure to set a due date! (Depending on your group, there may be some or many students who do not return with surveys filled out by family members. Have these students choose a classmate they know to do the survey with. Have them use the same procedures for filling out and comparing the surveys, but modify the survey to eliminate adult-oriented questions.)

Workshop:

1. Each student, working individually, answers the Student Survey about their family member, without looking at the questionnaire with the family member's answers.
2. When finished, each child, working with a partner, compares his or her answers to that of the family member.

ASSESSMENT

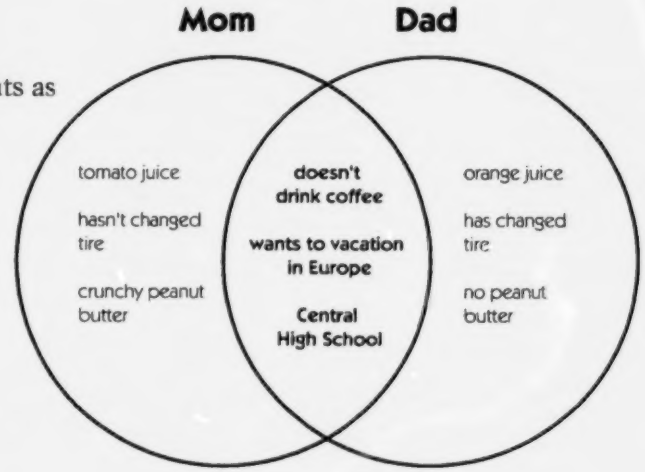
- Ask questions to assess learning: "Did you learn anything new about this family member? If so, what was it? Why do you think you did not know all of this information about your family member? Do you think you will ever be able to know everything about this person? Why or why not?"

EXTENSIONS

- Have students design their own survey with other questions they would have liked their family member to answer.
- Have students complete the survey using both parents (if possible), then compare the answers. They could then present their results in a Venn diagram (see sample below).
- Have students make a "glyph" about their relative based on the results of the survey. For instructions, see the next activity, "Using Bioglyphs: Coded Pictures" (p. 114).

MODIFICATIONS

- Read the questions aloud to students as they answer the Student Survey.
- Allow students to dictate the answers to the Student Survey.
- Compare the Family Member Survey and the Student Survey orally with individual students.



Sample Venn Diagram

FAMILY MEMBER SURVEY

1. Can you raise one eyebrow at a time?
   _____ yes _____ no
2. Did you have a nickname as a child or teenager?
   _____ yes _____ no
   What was it? _____
3. Name the Seven Dwarfs (without cheating!).
   _____
   _____
   _____
   _____
   _____
   _____
   _____
4. What radio station do you listen to the most? _____
5. Have you ever changed a car tire?
   _____ yes _____ no
6. What high school did you attend?
   _____
7. What do you write with most often?
   _____ pen _____ pencil
8. If you could vacation anywhere in the world, where would it be?
   _____ North America
   _____ South America
   _____ Europe
   _____ Africa
   _____ Asia
   _____ Australia
   _____ Antarctica
9. Can you stand on your head?
   _____ yes _____ no
10. What is your career?
   _____
11. If you won half a million dollars in a lottery, what would you do?
   _____ quit your job
   _____ take a vacation and then go back to work
   _____ keep right on working
12. If you could watch only one television show a week, what would it be?
   _____
13. When do you put gas in the car?
   _____ as soon as the tank is half empty
   _____ when the fuel is nearly gone
14. Which juices do you prefer?
   _____ orange juice
   _____ grapefruit juice
   _____ tomato juice
   _____ none of them
15. Do you like peanut butter?
   _____ yes, creamy
   _____ yes, crunchy
   _____ yes, both kinds
   _____ no
16. Do you use sugar or any other sweetener in your coffee?
   _____ yes
   _____ no
   _____ do not drink coffee

[Handout 1: Family Trivia]

This is a reproducible page.

STUDENT SURVEY
HOW WELL DO I KNOW _____?

1. Can this family member raise one eyebrow at a time?

   _____ yes _____ no

2. Did this family member have a nickname as a child or teenager?

   _____ yes _____ no

   What was it? _____

3. How many of the Seven Dwarfs will this family member be able to name?

   _____ none
   _____ two or three
   _____ five
   _____ all seven

4. What radio station does this family member listen to the most?

   _____

5. Has this family member ever changed a car tire?

   _____ yes _____ no

6. Where did this family member attend high school? _____

7. What does this family member write with most often?

   _____ pen _____ pencil

8. If this family member could vacation anywhere in the world, where would it be?

   _____ North America
   _____ South America
   _____ Europe
   _____ Africa
   _____ Asia
   _____ Australia
   _____ Antarctica

9. Can this family member stand on his/her head?

   _____ yes _____ no

10. What is this family member's job?

    _____

11. If this family member won half a million dollars in a lottery, what would he/she do?

    _____ quit his/her job
    _____ take a vacation and then go back to work
    _____ keep right on working

12. If this family member could watch only one television show a week, what would it be?

    _____

13. When does this family member put gas in the car?

    _____ as soon as the tank is half empty
    _____ when the fuel is nearly gone

14. What juice does this family member prefer?

    _____ orange juice
    _____ grapefruit juice
    _____ tomato juice
    _____ none of them

15. Does this family member like peanut butter?

    _____ yes, creamy
    _____ yes, crunchy
    _____ yes, both kinds
    _____ no

16. Does this family member use sugar or any other sweetener in his/her coffee?

    _____ yes
    _____ no
    _____ does not drink coffee

[Handout 2: Family Trivia]

USING "BIOGLYPHS": CODED PICTURES

KEY EXPERIENCES

Language, symbols, and graphing (Math)—

- Making picture graphs

Reading—

- Acquiring, strengthening, and extending specific reading skills: Decoding

Speaking and listening—

- Recalling thoughts and observations in a purposeful context
- Acquiring, strengthening, and extending speaking and listening skills: Discussing to strengthen critical thinking and problem-solving abilities

MATERIALS

- *Amelia Bedelia's Family Album* by Peggy Parish
- Each child's filled-out Family Member Survey from previous activity
- Bioglyph Code Key and Sample Bioglyph (p. 117, p. 116), one of each per student
- Crayons or map pencils for glyphs
- Computer or construction paper for glyphs

STORY

Amelia Bedelia's Family Album.

WORKSHOP SUMMARY

Students create "bioglyphs" to graphically represent the information they gathered about a family member through the survey given in the previous workshop. Students work with a partner to interpret one another's bioglyphs. This is a child-directed workshop, but a mini-lesson is conducted to introduce the concept of glyphs.

INSTRUCTIONS

Mini-lesson:

Introduce the concept of "glyphs" to your students, referring to the Code Key and Sample Bioglyph given with this activity. Explain that a glyph is a coded picture; each part of the glyph is a symbol that represents a certain piece of information. (You may want to compare glyphs to hieroglyphics—picture writing—and to the pictorial symbols used on signs or in rebus stories.)

Explain that a *bio*glyph is a glyph that conveys information about a person. Each feature on the drawing (for example, face shape, type of ears, mouth shape) stands for a fact about the person. Point out that a bioglyph picture is not supposed to look like the person it represents; but if you know the code, you can figure out a lot of information about the person by looking at the bioglyph. Point out that the Bioglyph Code Key provides a code that corresponds to questions on the Family Survey from the previous workshop and that the Sample Bioglyph was created using this key. For example, on this drawing the person's oval-shaped face indicates that the person shown cannot stand on his head.

Take time in introducing the glyph concept to students. You may want to have the whole group work together to construct a bioglyph from the code sheet or at least to "glyph" the answers to two or three of the survey questions. Teachers who have introduced bioglyphs to their students report that it takes a while for students to understand how they work, but once they "get it," they really enjoy making bioglyphs and interpreting those made by others.

Workshop:

1. Have students design a bioglyph about a family member. Information about the family member may come from the survey given in the previous workshop. Students may use codes from the Bioglyph Code Sheet to construct the bioglyph, or they may choose to invent their own code. If they invent a code, remind them to include a code key with their bioglyph so that others will be able to interpret the picture. Be sure to have students write the name of the family member on the glyph. The focus of this is not for the children to guess the identity of the family member questioned, but for them to learn to plot information in a new way.
2. When the bioglyphs are finished, each child works with a partner, taking turns "reading" one another's bioglyphs.

ASSESSMENT

- Ask children whether their partners were able to correctly interpret their bioglyphs. If not, suggest that they work with their partners to revise their bioglyphs so they are usable for others.
- Look over children's bioglyphs. Keeping in mind the key experiences listed above, take anecdotes on children's accomplishments.

EXTENSIONS

- Have students choose another student's bioglyph and write a description of the family member based on the attributes depicted.
- If students have not already tried this, encourage them to invent a simple bioglyph code, to make a bioglyph using that code, and to share and interpret the results with a partner.
- Have students brainstorm together about ways "glyphs" might be used in people's lives.
- Have students take their glyphs and code sheets home to see if the family member represented (or other family members) can "read" the glyph.

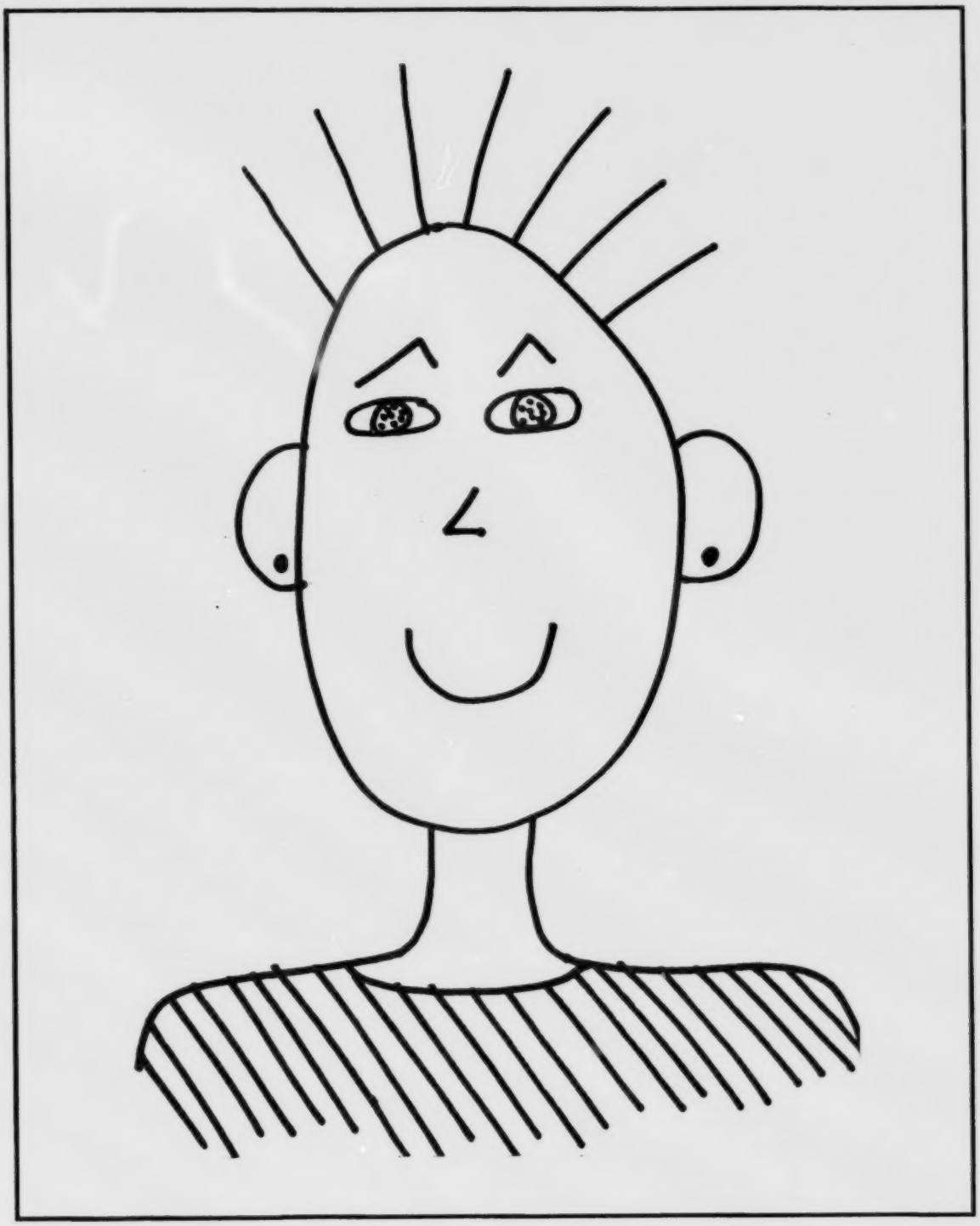
MODIFICATIONS

- Limit the number of characteristics students place on the glyph.
- Have children work in pairs to create a glyph.

BACKGROUND READING

Harbaugh, Kittylee. 1995. "Glyphs? Don't Let Them Scare You!" *Teaching Children Mathematics* (April): 506–511.

SAMPLE BIOGLYPH



[Handout 1: Using "Bioglyphs"]

BIOGLYPH CODE KEY

Face shape (headstand ability):

can stand on head

cannot stand on head

Eye shape (purchase gas):

half empty

almost gone

Eye color (sweetener):

yes, sweetener

no sweetener

doesn't drink coffee

Eyebrows (raising):

yes, one at a time

no

Nose (car tire):

yes, changed

no, never changed

Mouth (juice):

orange
grapefruit
tomato
none

Freckles (pen/pencil):

has freckles = pen
no freckles = pencil

Hair (Seven Dwarfs):

one hair for each dwarf named

Ears (lottery):

quit job

vacation then return

keep working

Earrings (peanut butter):

yes, creamy
yes, crunchy
yes, both kinds
no

Shirt (most like to visit):

North America

South America

Europe

Asia

Africa

Australia

Antarctica

Write name of place on shirt.

[Handout 2: Using "Bioglyphs"]

This is a reproducible page.

ALBUM OF FAMILY JOBS

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words
- Recalling thoughts and observations in a purposeful context

Writing—

- Writing in conventional forms
- Expressing thoughts in writing

MATERIALS

- *Amelia Bedelia's Family Album* by Peggy Parish (tape-recorded)
- Completed Family Member Survey from "Family Trivia"
- White construction paper squares, 6" × 6" (one per family member included in album and one for the cover)*
- Ruler
- Hole punch and ribbon
- Crayons, markers, map pencils, pencils
- Student Self-Evaluation Example, one copy (p. 121)
- Student Self-Evaluation form, one copy per student (p. 122)

STORY

Amelia Bedelia's Family Album.

WORKSHOP SUMMARY

Students work independently to design their own family album. The album includes captions describing the occupations of family members. This workshop is child-directed, with the children following the instruction cards to complete the activity. It is helpful, but not necessary, for students to complete the previous workshop, "Family Trivia," before this one, as the filled-out survey form from that activity can be a source of information on family jobs.

INSTRUCTIONS

Mini-lesson:

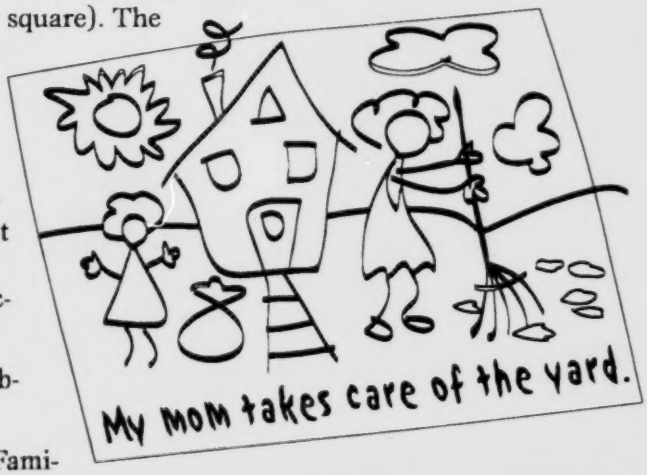
Students work independently during most of this workshop. To facilitate this, you might start with a brief class discussion about jobs held by the children's family members. Remind the children that they can use their Family Member Survey from the previous activity to help them recall information about family members' jobs. Tie this discussion to the story by reminding the class that Amelia Bedelia told the Rogerses about her family by describing their jobs. Ask the children questions like "What are some of the jobs your parents do? Do you have any jobs?" Discuss adults who work inside the home, such as a grandma who takes care of grandchildren so Mom can work or a mom who is a homemaker. Would students consider these to be jobs? Ask about jobs (chores) that students and their siblings may do. Would students like to trade jobs with anyone in their family? Why? Have them explain any jobs they do and do not like.

Workshop:

1. Students read or listen to *Amelia Bedelia's Family Album* at the beginning of the workshop.

**Prepare the construction paper squares before beginning the workshop. Draw a line an inch from the base of each square to provide a space for students to write their sentences. However, leave enough squares blank so that each child can have one for a cover. Depending on how you plan to bind the books, either hole-punch the sides so they can be joined with ribbon, or leave them to be stapled when students are finished.*

2. Each child takes enough squares of white construction paper to make an album cover and a page for each of their family members. Depending on the class, you could limit the album's scope to immediate family members or to family members living at home with the child.
3. In the marked-off section, the student writes a sentence about each family member to be included (one per square). The sentence should include information about this person's job(s) or chores.
4. Once the sentences are written, students illustrate each square. To encourage students to work more thoroughly, you can set the expectation that no white space should be left showing unless it is an important part of the picture.
5. Children bind the book by threading ribbon through the holes or by stapling.
6. On the cover, students write "_____'s Family Album," filling in the blank with their own name.



ASSESSMENT

- Have students present their album to the class. (Some students may resist making presentations. If so, substitute another activity, such as presenting the albums in small groups.)
- Have students complete the self-evaluation form describing what they learned about their family members from this activity and the "Family Trivia" survey. You may have students complete the forms as a whole-class activity, or students may work individually. Each student's form may draw on information from all of the people listed in his or her album, or it may focus only on the family member surveyed.

EXTENSIONS

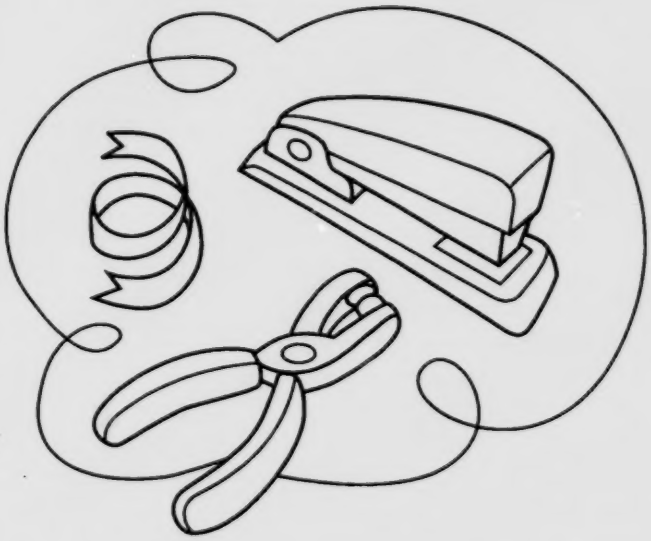
- In the spirit of the Amelia Bedelia stories, have students make albums with literal-minded illustrations. To do this, the student would first look for ways to describe their family members' jobs in language that could be easily misinterpreted by a literal-minded person. The student would then draw two pictures, one that illustrates the statement literally and one that depicts the statement's real meaning. For example,

the statement *builder—works on buildings* could go on one half of the square with a drawing of a man or woman working at a desk that is sitting on the roof of a building. On the other half of the square, the illustration would show a person in a hard hat helping to build a building.

- Have students write more than one sentence per square, elaborating on all the jobs that family member has, or just describing the family member.
- Have students include pages for extended family members.
- Invite parents into the classroom to assist children in making their albums or to observe children's presentations.

MODIFICATIONS

- Have sample of sentences available for the children to use as models.
- Have children dictate their sentences to another person or into a tape recorder.
- Provide options for a variety of family situations. Children from single-parent homes, for example, might choose to include only Mom or Dad in their albums.



STUDENT SELF-EVALUATION EXAMPLE

I learned
that my mom teaches college courses,

and that my dad teaches 8th-grade
science.

I also learned
that my mom writes with a pen
most often,

and that my dad would quit his job
if he won the lottery.

I'm glad I learned
that my mom fills up the car with gas
when the fuel is almost gone,

and that my dad has a nickname
of "Mr. Moe."

Because
now I will be ready to pick up my mom
when she runs out of gas,

and I know my dad is liked by his students.

STUDENT SELF-EVALUATION

I learned

that _____

_____

and that _____

_____

I also learned

that _____

_____

and that _____

_____

I'm glad I learned

that _____

_____

and that _____

_____

Because

now _____

_____

and _____

_____

[Handout 2: Album of Family Jobs]

PARTY INVITATION

STORY

Amelia Bedelia's Family Album.

WORKSHOP SUMMARY

Students write a letter inviting a family member to an imaginary party. This workshop is child-directed; however, a mini-lesson on letter writing is recommended and is included here. After the mini-lesson, the children complete the workshop independently, following the student instructions.

INSTRUCTIONS

Before beginning this workshop, have each student bring in the name and address of an out-of-town family member that they would like to invite to an imaginary party. Stress that the letter will not actually be sent.

Mini-lesson:

Introduce the letter-writing process by reading one of the following storybooks on letter writing: *Yours Truly, Goldilocks; Dear Peter Rabbit;* or *The Jolly Postman.* Explain the terms *salutation, body,* and *closing.* Explain that the closing can be almost anything, for example, *Sincerely, Love, Write Soon,* and so forth. Brainstorm a list of closings to keep on the blackboard for the children to choose from. Go over the letter model with the children, completing an example on the blackboard. (Make sure visual models of letters are available throughout this activity.) Have the children practice by writing a letter to a book character of their choice. Within this letter, they could ask about the character and tell the character something about themselves.

Workshop:

1. The group works together to decide what type of party to plan. They discuss the following questions and answer them on the Party Ideas handout: What kind of party do you want to have (birthday, costume, just-for-fun, etc.)? What will be the party theme (baseball, a cartoon or movie character, tropical, etc.)? Where will the party take place (a house, water park, amusement park, zoo, etc.)? When will you have the party? What time? What day?
2. Once the group has answered the questions on the sheet, they work as a group to decide what to write in their letter, using the questions they have answered.

KEY EXPERIENCES

Writing—

- Expanding the forms of compositions: Transactional mode
- Writing in conventional forms
- Expressing thoughts in writing
- Observing the connections between spoken and written language

MATERIALS

- Notebook paper, pencils
- Party Ideas handout (p. 126), one per group
- Letter model (p. 125), one per group
- Books on letter writing (optional): *Dear Peter Rabbit* by Alma Flora Ada; *Yours Truly, Goldilocks* by Alma Flor Ada; and *The Jolly Postman, or Other People's Letters* by Janet and Allan Ahlberg

3. Finally, each student writes a letter to a family member inviting him or her to the imaginary party, using the letter format handout as a guide. You may want to have children work with partners as they write their letters, read them back, and edit them.

ASSESSMENT

- Collect the children's letters and evaluate them for content and format.

EXTENSIONS

- Encourage students to write a letter of more than one paragraph.
- Have students exchange letters for proofreading, then edit their letters based on feedback from their partners.
- Have children type their edited letters on the computer.
- Ask students to design an invitation on the computer to accompany the letter.

MODIFICATIONS

- Allow students to dictate the letter to you.
- Prepare the letters for students, completing everything (date, salutation, closing, etc.) except the body. Have the students write the body of the letter.
- Have the students illustrate portions of the content rather than write it all.
- Let students with writing difficulties write their letters on the computer.

Date

Name of person the letter is for
Address
City, State ZIP

Dear _____,

Body of letter

Sincerely,

Your name
Address
City, State ZIP

[Handout 1: Party Invitation]

PARTY IDEAS

1. What kind of party do you want to have (for example, birthday, costume, just-for-fun)?

   _____

   _____

2. What theme will you have (for example, baseball, a cartoon or movie character, tropical)?

   _____

   _____

3. Where will you have the party (for example, a house, water park, amusement park)?

   _____

   _____

4. What day and time will you have it? _____

   _____

[Handout 2: Party Invitation]

COOKIE COMMERCIALS

STORY

Play Ball, Amelia Bedelia by Peggy Parish. Amelia Bedelia agrees to join in a neighborhood baseball game although she has never played before. As the game unfolds, the boys try to explain the rules. Amelia Bedelia takes every explanation literally, creating confusion for everyone.

WORKSHOP SUMMARY

In the story, Amelia Bedelia picks up home plate and returns it to the boys loaded with cookies. Based on this idea (no pun intended), each group writes a commercial for their favorite cookie. This workshop is designed to be child-directed. To enable the groups to work independently, you will want to spend some time with the whole class discussing the attributes of a television commercial.

INSTRUCTIONS

Since you will be teaching a mini-lesson with this workshop, you may want to read the story *Play Ball, Amelia Bedelia* to the entire class. If you did the whole-group introductory lesson, after reading the story refer back to the illustrations some students made in the whole-group lesson showing their predictions about the story. Compare students' predictions with events and illustrations in the actual story.

Mini-lesson:

To prepare students for writing their own commercials, present a brief lesson on commercials, maybe even showing a few you have taped from television. Ask the children what their favorite commercials are and why they like these commercials. Use children's answers as you lead into a discussion of the attributes of commercials. What do commercials have? What do they use to grab our attention (props, songs, etc.)? Make a list of these attributes for the children to refer to. You may also want to ask children to discuss which attributes are most important and to rank the importance of the listed attributes. This will help children choose which attributes to include in their own commercials.

Workshop:

1. Each student writes the name of his or her favorite cookie on a sheet of paper. (You may want to read from a list of cookie names to spark children's ideas; otherwise, everyone may want to do chocolate chip cookies.) It is perfectly fine for more than one child to choose the same type of cookie.

KEY EXPERIENCES

Speaking and listening—

- Participating in singing, storytelling, poetic, and dramatic activities
- Recalling thoughts and observations in a purposeful context

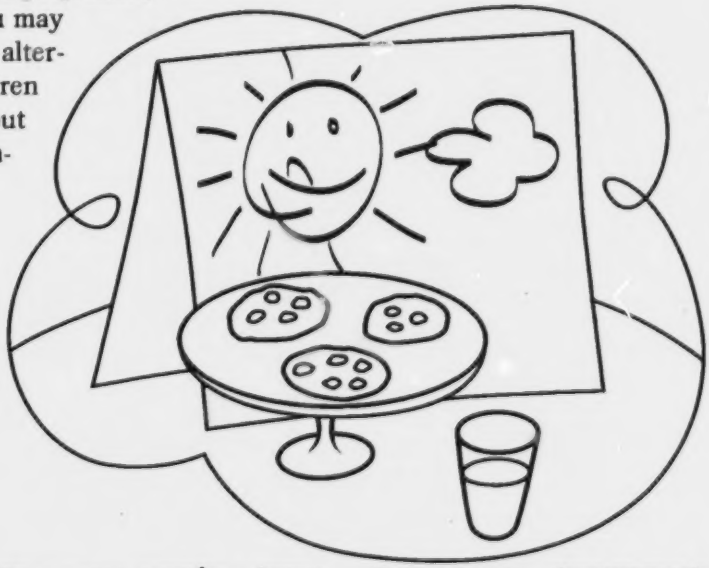
Writing—

- Observing the connections between spoken and written language

MATERIALS

- *Play Ball, Amelia Bedelia* by Peggy Parish
- Notebook paper, pencils
- Poster board or construction paper for props
- Various art materials for props

2. Students list the attributes of their cookie, for example, chewy, nutty, round, chocolaty, etc.
3. After they have listed the attributes, children tell the other members of the small group their favorite cookies and read their lists of attributes.
4. Once all the children in the group have shared their lists, the group decides which cookie they will write a commercial for. You may want to encourage them to refer back to the attributes listed and choose the cookie they have the most information on.
5. In the next part of the workshop, the group will break into two subgroups, one that will write the commercial and one that will gather the props. First the group needs to discuss who will help write the commercial and who will help with the props. You may want to be available to aid in this decision if necessary. Remind the children before they break into subgroups to brainstorm some general ideas for their commercial. This will help the prop gatherers focus their efforts and will assist the writers in designing the commercial. Remind the commercial-writers to include a part for everyone in the group.
6. The subgroup writing the commercial refers back to the list of commercial attributes from the mini-lesson and designs a short commercial. Students in charge of props gather the materials they need. Encourage the subgroups to confer during this process so that everyone contributes to the planning and presentation of the commercial.
7. Finally, children practice the commercial before they present it to the whole class. (If your children are inexperienced in doing presentations, you may want to have another mini-lesson to prepare them before they complete this last step. Discuss such presentation skills as eye contact, voice projection, and posture. You may want to provide alternatives for children who are shy about making presentations.)



ASSESSMENT

- Use the brainstormed list of attributes from the mini-lesson to develop criteria for evaluating the presented commercials. A second-grade teacher who has tried this activity recommends keeping this evaluation very simple, just making sure each child has contributed something: props, music, participation in the presentation.

EXTENSIONS

- Have students bring in their favorite cookie from home. Create a bar graph showing all the cookie varieties represented.
- Make a class graph of favorite cookies.
- Have each student invent a new cookie. They could write a brief paragraph naming their cookie and describing its features.

MODIFICATIONS

- If a group is afraid to present the commercial to the class, videotape the commercial to be presented to the class at a later time.
- If one person in the group is afraid of speaking in front of the class, help the group find a role for that person that does not require him or her to speak.

A workshop group presents their cookie commercial to the rest of the class.

GRAPHING SPORTS FAVORITES

KEY EXPERIENCES

Language, symbols, and graphing (Math)—

- Making picture graphs
- Using words, pictures, and models to represent experiences with collecting, sorting, counting, constructing, pouring, and moving
- Making pictures and diagrams showing 1-to-1 correspondence

Reading—

- Reading and listening to others read in a purposeful context

MATERIALS

- *Play Ball, Amelia Bedelia* by Peggy Parish
- Chart paper for recording student's favorite sports (see Sample Favorite Sports Chart, p. 133)
- Favorite Sports Pictograph Example (p. 134), one copy
- Notebook paper (one sheet per group)
- Manila paper (one sheet per student) for pictograph
- Sports stamps and stickers
- Markers

STORY

Play Ball, Amelia Bedelia.

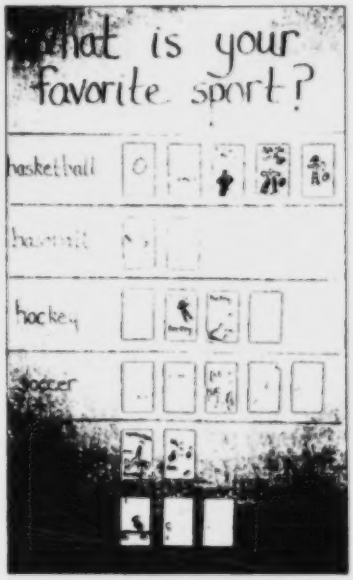
WORKSHOP SUMMARY

Students develop a pictograph showing the class's favorite sports. This workshop is teacher-facilitated, so there is no real need for a mini-lesson. The teacher conveys the needed information as the group works.

INSTRUCTIONS (TEACHER-FACILITATED)

To prepare for this workshop, a few days before have each student write the name of his or her favorite sport on a piece of chart paper you have posted (see Sample Favorite Sports Chart, p. 133). As you get materials ready for the workshop, decide whether the final product, the pictograph, will be made by the whole group, the small group, or by each child. Modify the materials as needed. You may decide, for example, to work directly with one or two children in making a single pictograph, with the rest of the small group following along as they work on pictographs of their own.

1. Begin the workshop by having the group recount the events of *Play Ball, Amelia Bedelia.* (Read it again, if necessary, to refresh their memories.)
2. Bring the Favorite Sports Chart to the group. Begin by having the small group list the DIFFERENT choices named on the chart on a sheet of notebook paper.
3. Explain that the group will use the information on the chart to design a pictograph. Ask if anyone knows what a pictograph is. If no one is able to describe a pictograph, explain that it is a visual way of showing information; it is called a *picto*graph because pictures are used in place of numbers (You may show the pictograph example given on p. 134).



In this classroom each student drew himself or herself playing a favorite sport and posted the small drawing on this pictograph next to the name of the sport.

BEST COPY AVAILABLE

4. Begin by helping the children set up a pictograph on the manila paper. (Again, they can work together on a single graph with the whole group or small group, or make individual graphs.) You may want to begin by having the group decide on a name for their graph or graphs and write it at the top.

5. Next, ask the children how many different sports were named on the Favorite Sports Chart (see step 2). Explain that they will need to divide the manila paper into enough sections to hold all of the choices. If you are making a group graph, ask the group to tell you how to divide the paper, and follow their instructions.

6. Once the paper has been divided, ask students what needs to be done to show which line represents which sport. Label the lines.

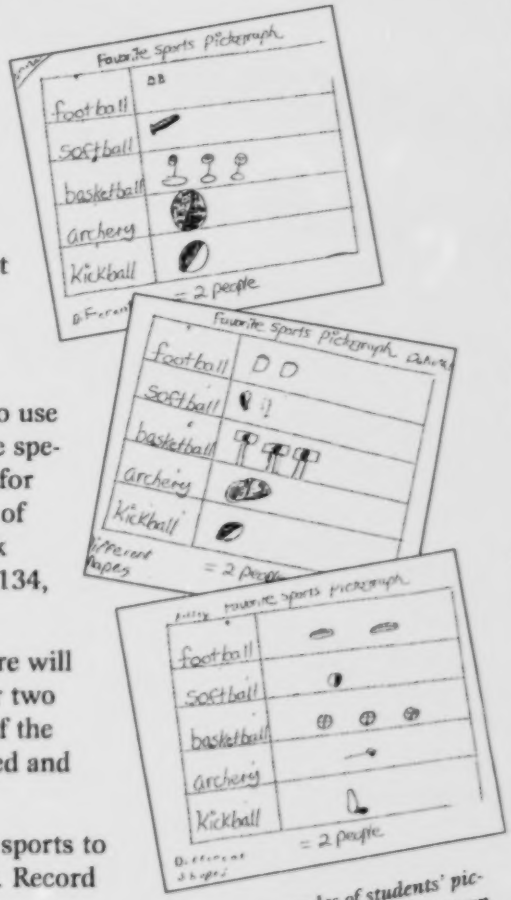
7. Once the lines are drawn and labeled, the group decides what symbols or graphics they would like to use to represent each sport. You might decide to use the specific balls for each sport (for example, a soccer ball for soccer, a basketball for basketball), but other kinds of graphics (baseball bat, tennis racket) may also work well. You may also choose, as in the example on p. 134, to use the same symbol for every sport.

8. Have the group decide how many people each picture will represent. We suggest making each picture stand for two people. Be sure to draw a key at the top or bottom of the pictograph showing the symbol or symbols to be used and the number each symbol stands for (see example).

9. The children count the people who named specific sports to find the total number of people who like that sport. Record the number on the list made in step 2.

10. Using the completed list, begin filling in the information on the pictograph. If one symbol stands for two people on the graph students are making, the group will have to decide what to do to represent an odd number of people. Ask the children to discuss what they can do, pointing out that they cannot represent their number with a complete symbol. They should reach the conclusion that the picture can be cut in half.

11. The group continues filling in the information until every student on the chart has been accounted for.



In these examples of students' pictographs, students chose their own symbols for each sport.

ASSESSMENT

- To assess the children's understanding of the graph or graphs they've made, have them write five statements based on the graph. For example, "Three more students like soccer than football."
- As an additional assessment, give each child a list like the Favorite Sports Chart and have them make a new pictograph. For example, using the information from the "Cookie Commercials" activity, make a list showing who likes what kinds of cookies. Then have the children make a cookie pictograph.

EXTENSIONS

- Have students use the Favorite Sports Chart to make two pictographs, one showing girls' favorites and the other showing boys'. Compare. Discuss the differences.
- Have students make generalizations about other classes' choices of sports favorites ("I think the same number of girls in Mrs. Dittrich's class will like gymnastics as did in Mrs. Morrison's class"). Allow that class to be surveyed, and compare the results to those in your class. See if predictions were borne out. Discuss possible reasons for the differences.

MODIFICATIONS

- Have a blank pictograph ready for students to fill in.
- Have the model available for students to view as they work on the activity.

SAMPLE FAVORITE SPORTS CHART

Write your name and your favorite sport on the chart below. Your favorite sport could be one you love to play, or one you just love to watch.

NAME	SPORT
Bennett	Football
José	Hockey
Autumn	Soccer
Midori	Basketball
Ramona	Baseball
Michael	Hockey
Thayer	Soccer
Shakira	Gymnastics
Stephanie	Baseball
Yu-Kun	Soccer
Chelsea	Swimming
Marcus	Basketball

FAVORITE SPORTS PICTOGRAPH EXAMPLE

Soccer	● ● ●
Basketball	●
Gymnastics	● ●
Hockey	●
Swimming	● ●

● = 2 people

AMERICA'S BASEBALL TEAMS

STORY

Play Ball, Amelia Bedelia.

WORKSHOP SUMMARY

Students make a bulletin board showing the divisions and regions of major league baseball. Once the bulletin board is complete, students consult reference books to answer questions about their team. This workshop is teacher-facilitated throughout.

INSTRUCTIONS (TEACHER-FACILITATED)

Before beginning this workshop, set up a baseball team chart on a bulletin board, using the example provided on p. 138. Include a legend assigning colors to each regional division so students will know what color to use for their state. You will also need to locate a book of state outlines (there are many available) and make enough copies of each state outline so there is one for each major league team.

1. Read or discuss the story *Play Ball, Amelia Bedelia.* Discuss the sport of baseball and ask the group to name their favorite teams. Ask the following questions: "Do you have a favorite baseball team? Do you follow any of the teams through the season? Who are your favorite players?"
2. Explain how major league baseball is set up: there are two leagues, the American League and the National League; within each league there are three divisions, the Eastern Division, Western Division, and Central Division.
3. Tell the group that each student will be locating the league and division for a major league baseball team (this information can be found in an almanac). A list of the current (2000) divisions is given on p. 140.
4. Anticipate that convincing the group that they cannot all choose the local team will be the first mountain you have to cross. To help with this, you might cut up the list of teams and have the students draw team names. Or you could allow those children who have a favorite non-local team to choose first, and then have the rest of the group draw from the teams remaining. You may have an even better idea, so feel free to resolve this in any way you choose.

KEY EXPERIENCES

Language, symbols, and graphing (Math)—

- Using words, pictures, and models to represent experiences with collecting, sorting, counting, constructing, pouring, and moving

Speaking and listening—

- Acquiring, strengthening, and extending speaking and listening skills: Discussing to clarify observations or to better follow directions

Reading—

- Expanding comprehension and fluency skills: Activating prior knowledge

Writing—

- Expanding the forms of composition

MATERIALS

- *Play Ball, Amelia Bedelia* by Peggy Parish
- State outlines
- Major League Baseball Teams handout (p. 139), one per group
- Major League Baseball Teams by Regional Division Answer Key (p. 140)
- Crayons, pencils
- Atlas (one per group or student)
- Almanac (one per group or student)

5. Once the teams are chosen, the research begins. Ask the students where their team's home is. If their team's name includes the state (for example, the Texas Rangers) have students find the correct state outline and write the team's name on it. If the team is named after a city (for example, the Baltimore Orioles), students need to use an atlas or almanac to find out where the team city is located. Once students have located this information, they write the team name in the correct state outline.

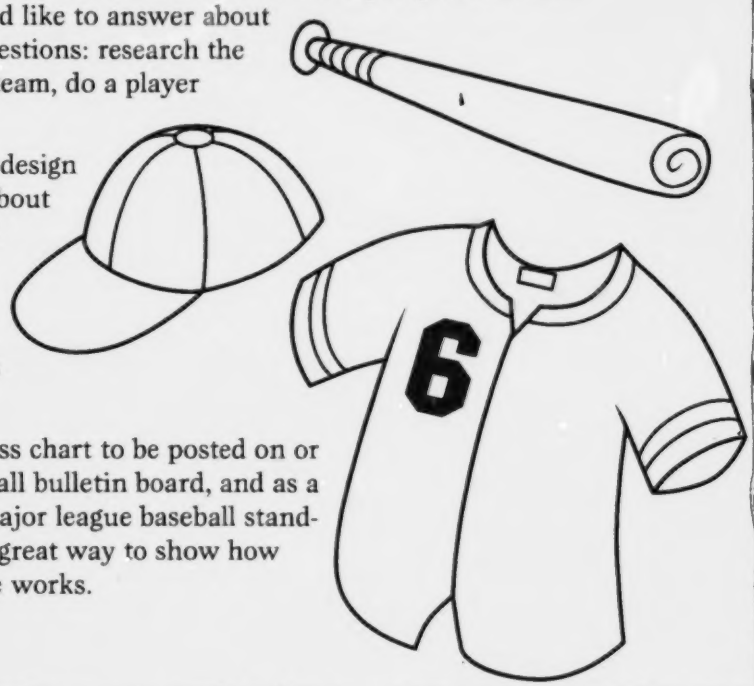
6. Next, each student identifies the league and regional division for his or her team by using the almanac. If a child is having difficulty, he or she can refer to the Regional Division Answer Key. Students then color in their state outline, using the appropriate color from the legend, and attach the colored outline to the bulletin board under the correct league name.

ASSESSMENT

- Check that each team is written under the correct state, in the correct color, and under the correct division.
- Assess children's use of the almanac. If a child needs to use the answer key as a reference, it is likely that he or she needs assistance in understanding an almanac.

EXTENSIONS

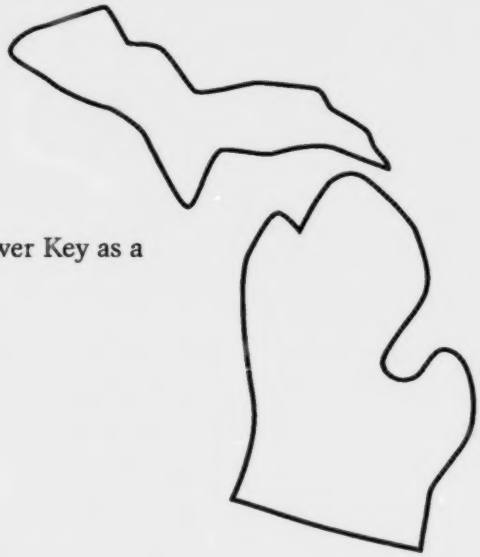
- Ask each child to decide on a set of five to eight questions that he or she would like to answer about the team. Suggestions: research the history of the team, do a player profile, etc.
- Have students design a monument about their team and explain in a presentation why this monument fits the team.
- Make a win/loss chart to be posted on or near the baseball bulletin board, and as a class, follow major league baseball standings. This is a great way to show how the sports page works.

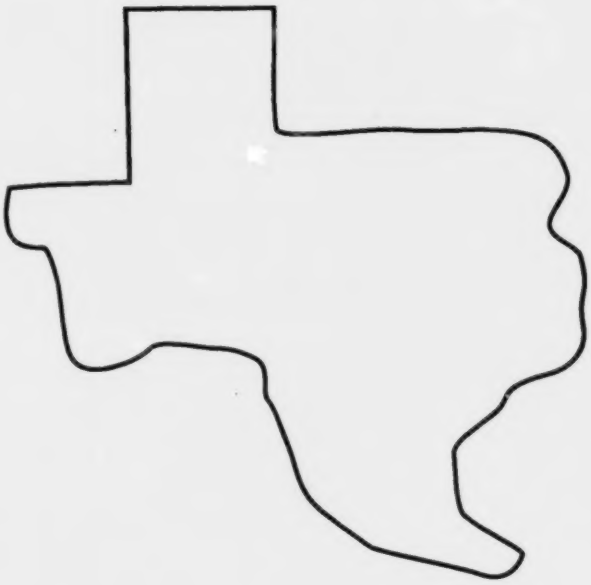


- Have children make representations of the team jerseys to decorate your baseball bulletin board. (The team logos can be located on the Internet at **www.starter.com, www.liebe.com,** or **www.majorleaguebaseball.com.** Or, you may be able to obtain a catalog from a sports store that would show team logos.) Have a jersey outline available for children to trace. Then have them create their own designs by copying the team logo and other features of the team shirts.
- Have students design a pennant for their team and place it on the baseball bulletin board.

MODIFICATIONS

- Encourage children to work in pairs.
- Allow children to use the Regional Division Answer Key as a reference while doing the activity.





BASEBALL TEAM CHART

AMERICAN LEAGUE	NATIONAL LEAGUE

LEGEND

EASTERN DIVISION - RED
WESTERN DIVISION - BLUE
CENTRAL DIVISION - GREEN

MAJOR LEAGUE BASEBALL TEAMS

Anaheim Angels
Arizona Diamondbacks
Atlanta Braves
Baltimore Orioles
Boston Red Sox
Chicago Cubs
Chicago White Sox
Cincinnati Reds
Cleveland Indians
Colorado Rockies
Detroit Tigers
Florida Marlins
Houston Astros
Kansas City Royals
Los Angeles Dodgers
Milwaukee Brewers
Minnesota Twins
Montreal Expos
New York Mets
New York Yankees
Oakland Athletics
Philadelphia Phillies
Pittsburgh Pirates
St. Louis Cardinals
San Diego Padres
San Francisco Giants
Seattle Mariners
Tampa Bay Devil Rays
Texas Rangers
Toronto Blue Jays

[Handout 1: America's Baseball Teams]

ANSWER KEY: MAJOR LEAGUE BASEBALL TEAMS BY REGIONAL DIVISION (2000)

AMERICAN LEAGUE

EASTERN DIVISION

Baltimore Orioles
Boston Red Sox
New York Yankees
Tampa Bay Devil Rays
Toronto Blue Jays

CENTRAL DIVISION

Chicago White Sox
Cleveland Indians
Detroit Tigers
Kansas City Royals
Minnesota Twins

WESTERN DIVISION

Anaheim Angels
Oakland Athletics
Seattle Mariners
Texas Rangers

NATIONAL LEAGUE

EASTERN DIVISION

Atlanta Braves
Florida Marlins
Montreal Expos
New York Mets
Philadelphia Phillies

CENTRAL DIVISION

Chicago Cubs
Cincinnati Reds
Houston Astros
Milwaukee Brewers
Pittsburgh Pirates
St. Louis Cardinals

WESTERN DIVISION

Arizona Diamondbacks
Colorado Rockies
Los Angeles Dodgers
San Diego Padres
San Francisco Giants

BIRTHDAY BRAINSTORM

STORY

Amelia Bedelia and the Surprise Shower by Peggy Parish. Amelia Bedelia and her cousin Alcolu help Mrs. Rogers get ready for a wedding shower. The two cousins manage to give a very eventful (and wet!) shower. Mrs. Rogers's guests did not know they would need to bring towels!

WORKSHOP SUMMARY

Students make a "mind map" showing things needed to plan a birthday party. This workshop is child-directed and includes a mini-lesson to acquaint students with making a mind map.

Mini-lesson:

1. Read *Amelia Bedelia and the Surprise Shower* to the class. If this is the first time the children have heard the story, review children's prediction pictures from the whole-group introductory lesson, and discuss how accurate their predictions were. (If you didn't do the introductory activity, you can skip this part of the discussion.)
2. Ask the group what other types of parties are given as surprises. Ask if anyone has had a surprise party thrown for them.
3. Explain that during the workshop each group is going to brainstorm a list of all the things involved in a birthday party and that they will use this information to make a mind map. If your students are not familiar with making mind maps, go through an example with them so that they will be able to independently make the birthday mind map during the workshop. For instance, in the center of the chalkboard or a large piece of paper, write and circle *Going on a trip.* Ask the students what types of things they would need if they were going on a trip. Group these by broad headings, such as *clothes, transportation, games/toys,* and *places to stay.* Draw lines from the center of the board or paper, each leading to a small square. In each of these, write one of the headings the students have suggested. (See the Sample Mind Map, p. 144.)
4. Ask students to brainstorm a couple of ideas to go under each heading, guiding them with such questions as these: "What kind of clothes might you have to pack to go on a trip? What are some ways you might get to the place where you're going? What games or toys would you want to take with you on a trip? Where are some places you might stay while on vacation?" As the children answer the questions, record their answers on the mind map.

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words
- Recalling thoughts and observations in a purposeful context

Writing—

- Expressing thoughts in writing

MATERIALS

- *Amelia Bedelia and the Surprise Shower* by Peggy Parish
- Manila paper and pencil for each group
- Sample Mind Map, p. 144

5. Explain to students that in the workshop they will work together to make a mind map about things needed at a birthday party. For assistance during this activity, they may refer to the example you have just done together or to the example on p. 144. Remind the students that they should come up with several general categories of what they would need at a birthday party and then several examples under each of these categories (they may find it easier to brainstorm specific examples first and then group them under general headings).

Workshop:

1. Students write the word *birthday* in the center of a sheet of manila paper and circle it. They draw lines extending out from the word and put squares at the end of each line, as was done in the mini-lesson example.
2. Students brainstorm several general categories of things needed for a birthday party. For instance, they might come up with *food, gifts, games,* and *decorations.* They write each of these categories inside one of the squares on their paper.
3. Under each general heading, students write down all the ideas they can think of that pertain to that heading. For example, they might write down *cake* (under *food*), *a videotape* (under *gifts*), *hide-and-seek* (under *games*), and *balloons* (under *decorations*).
4. When all the groups have finished making their mind maps, have each group share the map with the rest of the class.

ASSESSMENT

- Collect anecdotes about the students as they work. Did the members of each small group work well together? Did each child contribute to the brainstorming? How did students generate their categories and specific examples?

EXTENSIONS

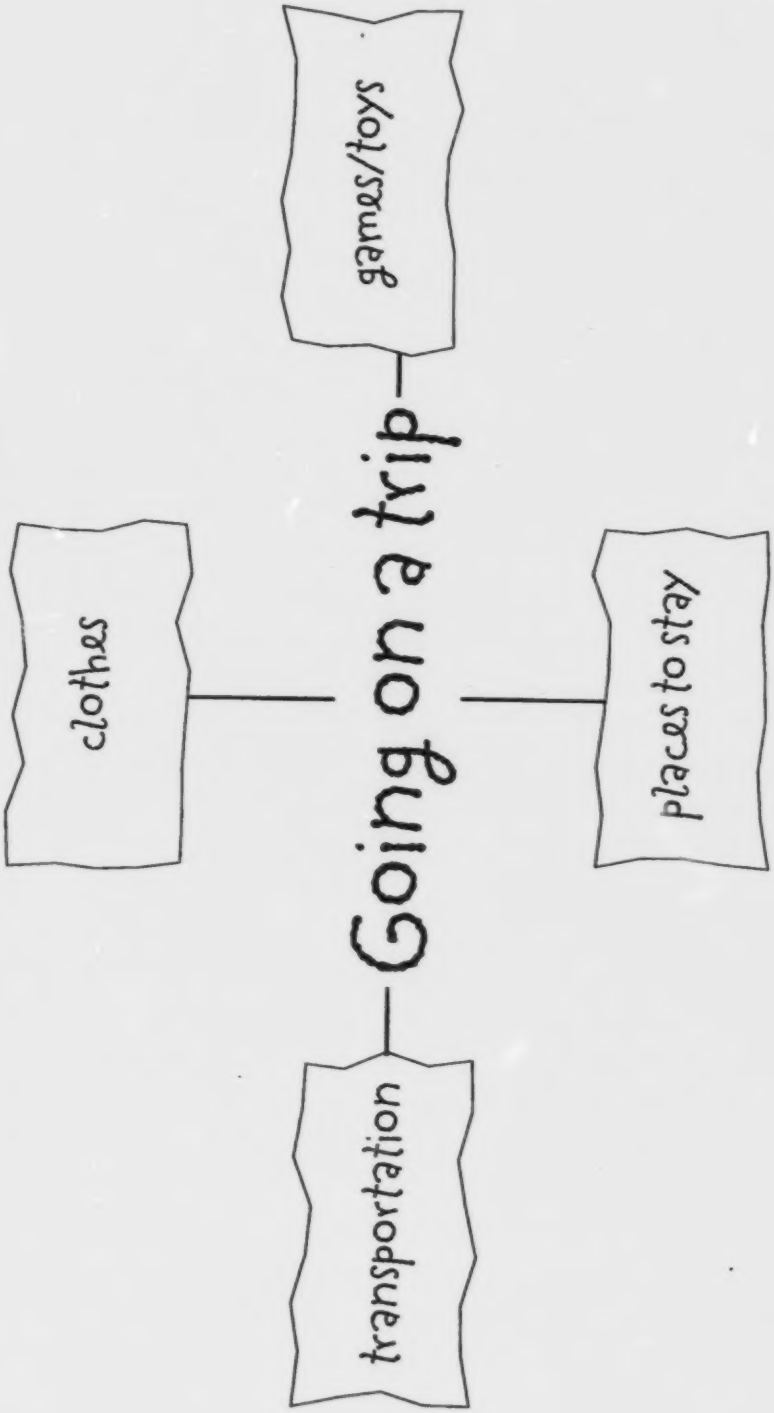
- Have children write a survival guide on planning a birthday party.
- Have children design a menu of the foods to be served at the party.
- Ask children to write a story about the best birthday they ever had.
- Have students make a slide show about birthday parties using a computer program, such as *Kid Pix Studio Deluxe* (Broderbund Software Inc.) or *Hyperstudio* (Roger Wagner Publishing, Inc.). Each child illus-

trates a page on the computer using the information under one of the general headings on the mind map, then the students in each group combine their pages and put together a slide show.

MODIFICATIONS

- Allow children to draw pictures in place of using words on the mind map.
- Have the mind map ready with topics and headings, and have students fill it out.
- Have children use the computer program *Inspiration* (Inspiration Software, Inc.) to create a mind map on the computer.

SAMPLE MIND MAP



QUILTING BEE

STORY

Amelia Bedelia and the Surprise Shower.

WORKSHOP SUMMARY

In the story, the women giving the shower enjoy sewing. In this workshop, students "sew" by piecing together a construction-paper quilt using geometric shapes. This workshop is child-directed. The small group completes the workshop by following the student instruction cards.

INSTRUCTIONS

Mini-lesson:

Read the story *Sam Johnson and the Blue Ribbon Quilt* to the class. Explain that the border on each page depicts a type of quilt pattern and that the book will be available during the workshop for them to refer to as needed. Also explain that students will be "sewing" a quilt of their own, using geometric shapes to make a pattern. Explain and discuss what a pattern is. Show each of the shapes to the class and go over their geometric names. Hold up each shape and ask the children how many faces, vertices (corners), edges, and curves it has. Explain that for their quilt, you will be asking students to fit shapes together with no white space showing. Ask the children why none of the shapes they will be using for their quilts has curves. Encourage them to reach the conclusion that if they tried to sew circles or other curved shapes together there would be spaces between them. (A good book you can use to help children explore this concept further is *A Cloak for the Dreamer* by Aileen Friedman. See "Extensions" for a story summary.)

Workshop:

1. Each student takes a 6" × 9" piece of white construction paper to use as the background for their quilt section.
2. Students choose two or three different geometric shapes to work with. They will need enough shapes to cover the entire 6" × 9" paper, but they may begin with six to eight pieces to design their pattern.
3. Students work with their shapes, forming a pattern on the table. The pattern should have no spaces between the shapes. The students can refer back to *Sam Johnson and the Blue Ribbon Quilt* to get ideas for their patterns.

KEY EXPERIENCES

Geometry and space (Math)—

- Constructing with 2- or 3-d shapes; naming simple shapes
- Identifying attributes of 2- and 3-d objects (corners, faces, curves, edges)
- Building complex shapes by putting simple shapes together

MATERIALS

- *Amelia Bedelia and the Surprise Shower* by Peggy Parish
- *Sam Johnson and the Blue Ribbon Quilt* by Lisa Campbell Ernst
- White construction paper (one 6" × 9" sheet per student)*
- Die-cut shapes (triangles, squares, rhombuses, hexagons, and pentagons) about 1"–2" wide*
- Glue, scissors

*Have the white construction paper and shapes cut to size before the activity. For an ample supply of die-cut shapes, use six regular-sized sheets of construction paper for each shape.

4. Once students are satisfied with their pattern, they glue it to their piece of white construction paper. At this point in the activity, be sensitive to students who are experiencing difficulty. Some students may find that fitting the shapes together so that no white space is left showing often results in some of the shapes hanging over the edges of the paper. This can really bother children, so explain that they can cut off the excess once the glue has dried.
5. Once their patterns are complete, students name their designs. Each child writes a short tale explaining how the quilt came to be.
6. Collect all the quilt pieces, and put them together to form a larger quilt on the wall.

Students proudly display their patterned "quilts."

ASSESSMENT

- Collect anecdotes as the students work on their quilt sections. Observe whether students actually create a true pattern with repeating elements. Anticipate that some children will simply glue the shapes together haphazardly.
- Assess children's tales of how their quilts came to be.

EXTENSIONS

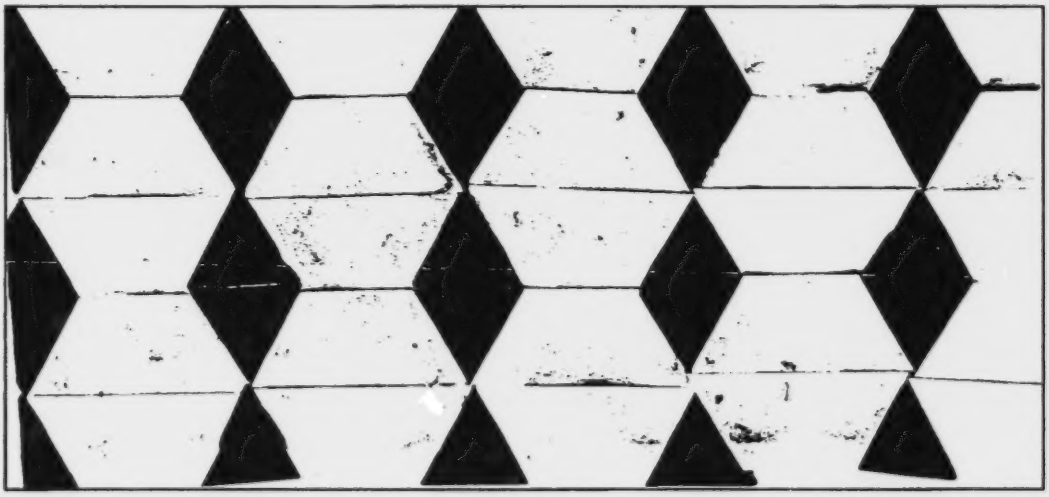
- Read *A Cloak for the Dreamer* by Aileen Friedman with students. The story is about a tailor and his three sons. Two are happy to become tailors, but the youngest wants to be a traveler. When all three are

asked to make cloaks, the youngest son makes the cloak of cloth circles. The circles have spaces between them, allowing cold air through. The day is saved when the tailor and his two oldest sons turn the shapes into hexagons, which fit snugly together without any holes in between. After reading this story, have students explore why they cannot use only circles to make a quilt pattern that completely covers a space. Encourage students to explore ways to cut the circles into hexagons as a way of solving this problem.

- Referring to students' quilt pieces, conduct a lesson on symmetry, parallel lines, and other geometric terms.

MODIFICATIONS

- Have students work in pairs, sharing responsibility for completing their quilt section.
- Begin a pattern with shapes the student has selected and have the student complete the pattern.



FLOWER POETRY

STORY

Amelia Bedelia and the Surprise Shower.

WORKSHOP SUMMARY

At one point in this story, Amelia and Alcolu are asked to arrange cut flowers. They interpret this to mean that they should cut the stems off the flowers. In this workshop, students explore a flower and write a "senses" poem describing it. The workshop is child-directed.

Key Experiences

Observing (Science)—

- Using all the senses to investigate, explore, and observe the world
- Looking at familiar things in a new way: observing closely, systematically, and objectively
- Taking something apart to observe it more closely

Speaking and listening—

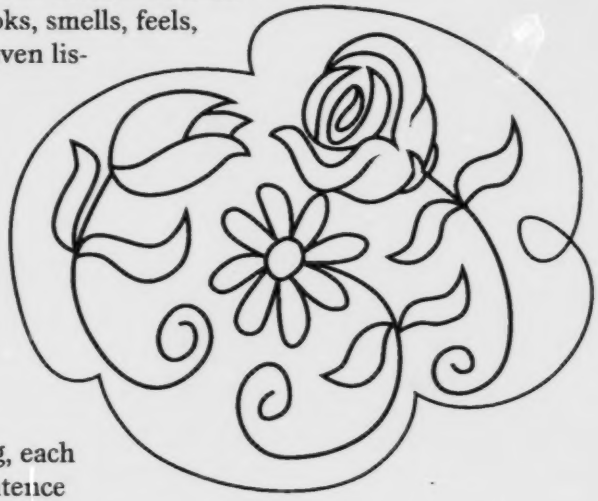
- Participating in singing, storytelling, poetic and dramatic activities

MATERIALS

- *Amelia Bedelia and the Surprise Shower* by Peggy Parish
- Fresh flowers, a different kind for each student (nontoxic for tasting)
- Flower Observation Sheet handout (p. 151), one per student
- Paper, pencil, crayons

INSTRUCTIONS

1. Each student chooses a different flower to observe and study, using all their senses. Students are to observe and discover how the flower looks, smells, feels, and tastes; they should even listen to their flower.
2. As students are exploring, they write their observations on the attached Flower Observation Sheet, writing three to five observations for each sense (see example, p. 150).
3. When finished exploring, each student writes a five-sentence poem describing his or her flower (see example, p. 150). As they write, students refer to the ideas they've listed on their observation sheets, writing one sentence for each sense in the following format: *A [name of flower] is . . .* [complete sentence with information from the Flower Observation Sheet].



ASSESSMENT

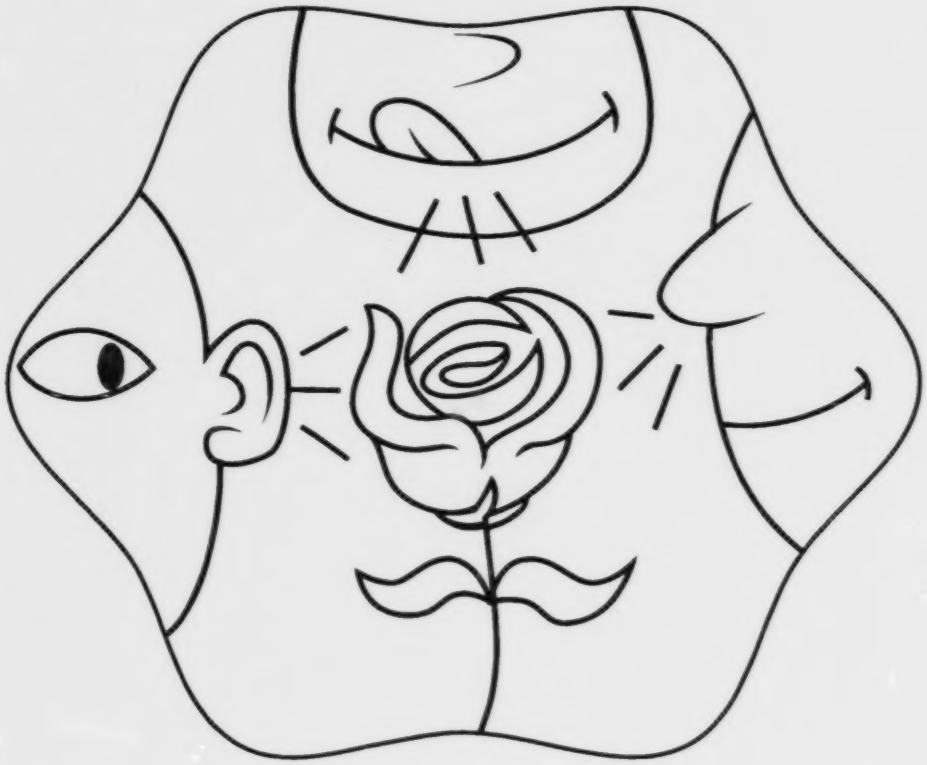
- Collect student poems and evaluate.

EXTENSIONS

- Require students to write their poem using three sentences per sense.
- Have students draw a picture of the parts of the flower.
- Display students' drawings and poems in the room or hallway.
- Have students write a description of the flower before and after exploring it.

MODIFICATIONS

- Provide an outline of the poem for students to fill in.
- Write the poem as students dictate.



SENSES POEM EXAMPLE

FALL IS . . .

Sight: pumpkins, witches, falling leaves, colors turning, costumes

Sound: crunching leaves, children laughing, trick-or-treating

Smell: food cooking

Taste: pumpkin pie, candy, turkey, dressing

Touch: cold air, throwing a football, crumbling leaves

FALL IS . . .

Fall is seeing pumpkins on porches.

Fall is hearing leaves crunch.

Fall is smelling Thanksgiving dinner cooking.

Fall is tasting Halloween candy.

Fall is cold air on my face.

FLOWER OBSERVATION SHEET

Write 3–5 ideas for each question.

1. How does the flower look? _____

   _____

2. How does the flower smell? _____

   _____

3. How does the flower feel? _____

   _____

4. Are you brave enough to taste the flower? How does it taste? _____

   _____

5. Does it make any sounds? What kind of sounds? _____

   _____

[Handout 1: Flower Poetry]

STORY SUMMARY

STORY

Good Driving, Amelia Bedelia by Herman Parish. When Mr. Rogers decides he needs to help Amelia Bedelia with her driving, he ends up being driven crazy by all of her literal interpretations.

KEY EXPERIENCES

Speaking and listening—

- Stating facts and observations in their own words
- Recalling thoughts and observations in a purposeful context

Writing—

- Writing in conventional forms

MATERIALS

- *Good Driving, Amelia Bedelia* by Herman Parish
- Sentence strips
- Pencil

WORKSHOP SUMMARY

Students work with the teacher to summarize *Good Driving, Amelia Bedelia,* writing the events of the story on paper strips and sequencing the strips. This workshop is teacher-facilitated, with the teacher leading the group in a discussion of the events of the story. The first step of the workshop refers back to the whole-group introductory lesson; skip this step if you haven't done the introductory lesson.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Read *Good Driving, Amelia Bedelia* to the group. Review the predictions children made about the story in the whole-group introductory lesson, and discuss their accuracy.
2. Ask the group what the story was about and what characters were in the story.
3. Ask the children, "What was the first thing that happened in the story?" Invite one of the members of the group to write that event on the sentence strip.
4. Continue going through the events of the story, with the children taking turns writing the events on sentence strips.
5. When you have a complete set of sentence strips, ask the group to place the strips in the same order as the events occurred in the story.
6. Reread the story to check for accuracy and add strips if important events have been excluded.

ASSESSMENT

- Collect anecdotes about the students as they place the sentence strips in order.

EXTENSIONS

- Have students glue the sentence strips in order for easy summarization.
- See the "Summary Song" workshop that follows.
- Have each student draw a picture of a different part of the story. Then have the group sequence the pictures.

MODIFICATIONS

- Allow students to dictate their sentence to you.
- Give the group a set of sentence strips containing events from the story, and have the students place them in sequential order.
- Have students sequence pre-made pictures and reconstruct the story, writing or dictating a sentence for each.

Amelia Bedelia drove Mr. Rogers's car.

The tire blew.

They got lost.

Amelia Bedelia thought there was a real fork in the road.

SUMMARY SONG

STORY

Good Driving, Amelia Bedelia.

WORKSHOP SUMMARY

Students put the story summary from the previous workshop to song using the tune from "Old MacDonald Had a Farm." The teacher's involvement is needed throughout the workshop to help the children compose the song.

KEY EXPERIENCES

Speaking and listening—

- Participating in singing, storytelling, poetic, and dramatic activities
- Recalling thoughts and observations in a purposeful context

Reading—

- Reading own compositions

MATERIALS

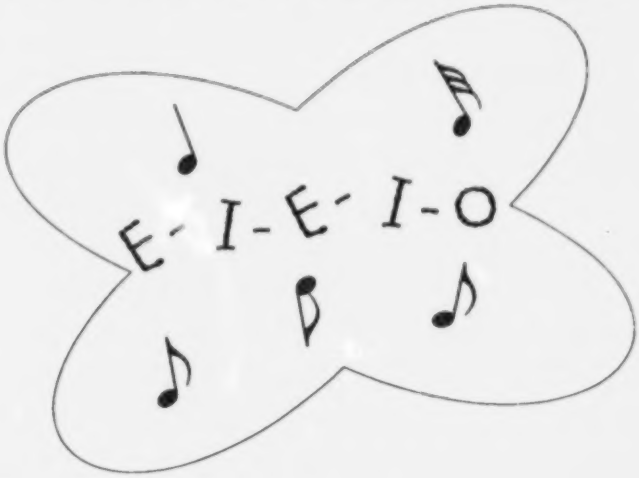
- *Good Driving, Amelia Bedelia* by Herman Parish
- Sentence strips from "Story Summary" workshop
- Paper
- Pencil

INSTRUCTIONS (TEACHER-FACILITATED)

1. Discuss the story summary children created in the previous workshop. Make sure the students are content with their work. Add or delete ideas as directed by the children.
2. Ask the children for ideas about how the summary could be put to music. Using the summary or specific items or ideas children remember from the story, students work together to put the story to music, using the tune from "Old MacDonald Had a Farm" or any other familiar tune.
3. Once the song is complete, the students perform it for the class.

ASSESSMENT

- Collect anecdotes as the children work, noticing whether they include pertinent information in their song.
- Evaluate the finished product by looking for the main points from the story.



EXTENSIONS

- Have students summarize another Amelia Bedelia story to a different tune, such as "Mary Had a Little Lamb."
- Have each group write their story summary to a different tune.
- Have each child in a group write his or her own version of the summary to the same tune. To extend this further, have each child choose a different tune.

MODIFICATIONS

- Provide the basic format for the new song and have students fill in certain lines with information from the story. For example:

  Amelia Bedelia _____, *E-I-E-I-O.*

  And on the trip she _____, *E-I-E-I-O. . . .*

AMELIA BEDELIA RESOURCE LIST

Ada, Alma Flor. 1994. *Dear Peter Rabbit.* New York: Simon & Schuster.

Ada, Alma Flor. 1998. *Yours Truly, Goldilocks.* New York: Atheneum.

Ahlberg, Janet and Allan. 1986. *The Jolly Postman, or Other People's Letters.* Boston: Little, Brown.

Ernst, Lisa Campbell. 1983. *Sam Johnson and the Blue Ribbon Quilt.* New York: William Morrow.

Friedman, Aileen. 1994. *A Cloak for the Dreamer.* New York: Scholastic.

Harbaugh, Kittylee. 1995, April. "Glyphs? Don't Let Them Scare You!" *Teaching Children Mathematics,* 506–511.

Hyperstudio. 1993–95. Torrance, CA: Roger Wagner Publishing, Inc.

Inspiration. 1998. Portland, OR: Inspiration Software, Inc.

Kid Pix Studio Deluxe. 1994–98. Novato, CA: Broderbund Software, Inc.

Parish, Herman. 1995. *Good Driving, Amelia Bedelia.* New York: William Morrow.

Parish, Peggy. 1988. *Amelia Bedelia's Family Album.* New York: Greenwillow Books.

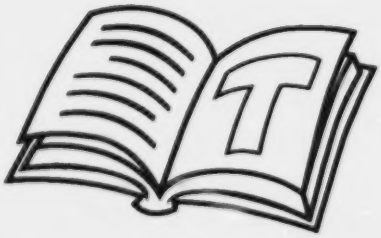
Parish, Peggy. 1999. *Amelia Bedelia.* New York: HarperCollins Children's Books.

Parish, Peggy. 1999. *Amelia Bedelia and the Surprise Shower.* New York: HarperCollins Children's Books.

Parish, Peggy. *Play Ball, Amelia Bedelia.* 1999. New York: HarperCollins Children's Books.

Sacco, William, Copes, Wayne, and Stark, Robert. 1987. *Glyphs: Getting the Picture.* Dedham, MA: Janson Publications.

ALPHABET BOOKS: FROM ARTFUL ALLITERATION TO ZAPPED Z'S



GRADE 2

ALPHABET BOOKS
Workshops at a Glance

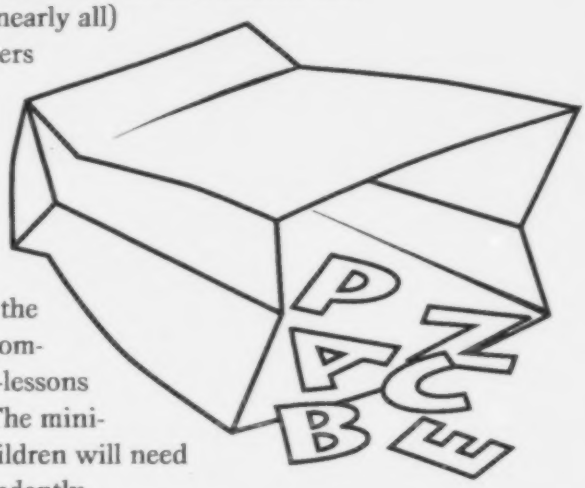
School Alphabet Each student writes and illustrates a page for a classroom alphabet book featuring the names of objects found inside the school. *Cowboy Alphabet.*	**Alphabetical Alliteration** Students create an animal and write an alliterative sentence to describe it. *Aster Aardvark's Alphabet Adventures.*	**Marvelous Mapping*** Students use an atlas to locate the places named in the story, then find each place on a blank world map. *A My Name Is Alice.*
Alphabetizing Students name the items they see in the border of a page of the book, list them in alphabetical order, and then use a dictionary to check their spelling. *The Monster Book of ABC Sounds.*	**The ABC's of Sports** Each child chooses a letter, thinks of a sports-related word that begins with that letter, and then designs a page for a classroom alphabet book. *ABC T-Rex.*	**An Action-Verb Alphabet** Each group develops a puppet show, flannel-board story, play, slide show, movie, newscast, or other presentation showcasing the alphabet. *The Z Was Zapped.*
Alphabet Constructions Students construct their own three-dimensional alphabet letter, using a variety of materials available in the room. *Albert's Alphabet.*	**Which Letter Is for Me?** Students design an alphabet book about themselves. Each letter represents something that is characteristic of one of the students (*M* is for Betty, who is a mother's helper). *Q Is for Duck.*	**Signing the Alphabet*** Students learn how to use American Sign Language to sign their own names. *The Handmade Alphabet.*
Who Will I Be? Students make an alphabet book about themselves based on what they would like to be when they grow up. *Tomorrow's Alphabet.*	**Helpful Homophones** Students choose a pair of homophones from a list, look them up in the dictionary, then illustrate them. *Eye Spy.*	**More Alliteration*** Students design an illustrated page or collage using many small pictures of items that start with the same letter of the alphabet. *Animalia.*

**Requires direct teacher involvement during all or part of the workshop*

The workshops in this section cover a range of topics related to alphabet books. Many of the workshops are similar in that they ask students to make alphabet books of their own; however, each of these bookmaking activities is based on a different kind of alphabet book. Since the activities require students to follow the pattern of the featured book as they create their own alphabet pages, the experiences in each activity are actually very different. There are many more alphabet books available, so the learning does not have to stop here.

As with the other workshops in this book, it is up to you to decide how you wish to use this set. You may choose to use all the workshops or just a few, and you can integrate these workshops with the other activities in your program in the sequence that best meets your needs.

As the children are working through the workshops you have chosen for them, we recommend that you set a few limits on the process of picking letters. Try to have each child choose a new alphabet letter for each workshop, and specify that no two children may work on the same letter in any workshop. This will ensure that students are exposed to as many letters as possible. For example, if a student chooses the letter *f* in the first workshop, no other student should use the *f* in that workshop, and the student who chose the *f* should not use it in any other workshop. An Alphabet Check-off Sheet is given on p. 160 to help you monitor this. The Letter Masters on p. 161 are designed to be cut into squares that you can place in a paper sack for children to draw from at the beginning of each workshop. This way of allocating the letters helps to alleviate hurt feelings when someone's favorite letter is chosen by someone else and insures that class-made alphabet books will cover all (or nearly all) the letters. If students object to choosing letters this way, ask for their suggestions, discuss, and work out another plan.



A whole-group introductory lesson is included with this section. This lesson is designed to spark children's interest in the alphabet and to introduce the other workshops in this section. It does not cover all of the skills the children will need to successfully complete each workshop. When applicable, mini-lessons are included in the workshop instructions. The mini-lessons introduce concepts and skills that children will need to complete the rest of the workshop independently.

ALPHABET CHECK-OFF SHEET

Letter of Alphabet	Name of Student
A	
B	
C	
D	
E	
F	
G	
H	
I	
J	
K	
L	
M	
N	
O	
P	
Q	
R	
S	
T	
U	
V	
W	
X	
Y	
Z	

This is a reproducible page.

LETTER MASTERS

A	B	C	D
E	F	G	H
I	J	K	L
M	N	O	P
Q	R	S	T
U	V	W	X
Y	Z		

ALPHABET BOOKS
Whole-Group Introductory Lesson

MATERIALS

- Alphabet books for the activities in this set that you plan to use

INSTRUCTIONS

This activity, like several others in this set, involves brainstorming. Students must list as many words as they can beginning with a certain letter. To begin, have the class sit on the floor in a circle. Explain that they are going to play an alphabet game. Start the game by calling out a word that begins with the letter ***a***. Then go around the circle, prompting each student to name something else that begins with an ***a***. If a student cannot think of an ***a*** word, he or she tries to name a ***b*** word, and so on through the alphabet. Try to encourage the students not to change the letter too quickly. To aid in this, allow students the option of passing once or twice. The game ends when you get to ***z***. (Be aware that for some letters—***x***, for example—children will know very few words.)

Once you have played a round or two (students will want to do this more than once), explain to the class that they will be doing a series of workshops relating to the alphabet and that they will be using many different alphabet books.

At this point, you may want to briefly introduce the students to the workshops you have chosen. As you discuss them, show the class the books they will be working with.

The entire introductory lesson should not take more than 30–45 minutes. The length of the lesson will depend on how quickly the class plays the game, whether or not you allow children to play a second game, and how much time you spend previewing the workshops and presenting the alphabet books.

SCHOOL ALPHABET

STORY

Cowboy Alphabet by James Rice. This alphabet book describes aspects of a cowboy's life, such as rodeo lore, desert plants, cowboy dress, and work activities. One or two cowboy-related words are introduced and explained for each letter of the alphabet.

WORKSHOP SUMMARY

Following the pattern of *Cowboy Alphabet*, students design a class alphabet book called *School Alphabet*. The book may depict people and objects found at a school, a day at school, life as a student, or some other school-related subject. Prior to this workshop, the teacher conducts a mini-lesson to help the class understand the terminology in *Cowboy Alphabet* and to guide students' brainstorming of words they will use in the workshop.

INSTRUCTIONS

Mini-lesson:

1. Read the story to the group. As you read, discuss the meaning of the words and their pronunciations. Ask students what all of the words have in common (they all have something to do with a cowboy's life). Work with children to group the "cowboy" words into categories such as clothing, food, and shelter. Explain that they will be designing an alphabet book about their school in a workshop.
2. Tell the group that you are going to ask them to think about a question and then to come up with as many answers as they can in just a few minutes. Ask the question "What are some things schools have?" (Some examples of answers are *gym, playground, teachers, library.*) Set the timer for 1 minute and ask them to think about the question. When the timer goes off, reset it for 3 minutes and ask for responses. As the students name words, record them on a sheet of computer paper. Keep doing this until you have a large group of words.

Workshop:

1. Each student draws a letter from the paper sack. If a child picks a letter he or she has worked with in another workshop, the child should draw again. Once a letter has been drawn from the bag it should not be replaced, since the goal is to use as many different letters as possible as groups of children rotate through the workshop.

KEY EXPERIENCES

Speaking and listening—

- Acquiring, strengthening, and extending speaking and listening skills: Discussing to expand speaking and listening vocabulary

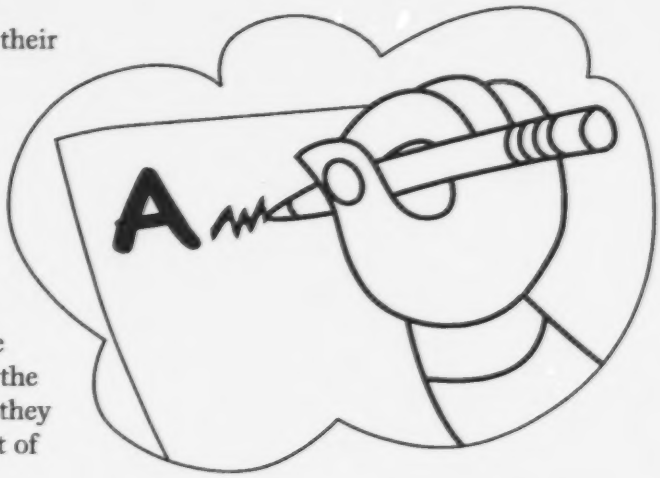
Writing—

- Writing in conventional forms
- Acquiring, strengthening, and extending writing skills
- Expanding the forms of composition: Expressive mode

MATERIALS

- *Cowboy Alphabet* by James Rice
- Timer
- Alphabet letters (die-cut or written on paper squares) in a paper sack
- Computer paper
- Markers, crayons, map pencils, and so forth

2. Students look through the selection of words the class has brainstormed, looking for words that begin with the letter they have chosen. From these, they choose the word they feel most comfortable with. If there is no word for their letter, they can think of one on their own or look in a dictionary to find a relevant word.
3. Students spend a few minutes writing one or more sentences about their item and its role in the school. Students can write almost anything they want as long as the word for their item is stated at least once in their description.
4. Each student shares his or her writing with a partner, asks for feedback, and edits his or her work accordingly.
5. When students are satisfied with their description, they write a final copy of it along with their chosen word on the sheet of computer paper.
6. Students illustrate their sentence or sentences on the same sheet of paper. To encourage children to make their illustrations detailed, specify that there should be no white spaces showing in the illustration unless they are an integral part of the picture.



7. Gather all of the alphabet pages, bind them, and make the book available in the classroom library.

ASSESSMENT

- Collect anecdotal records about the students as they work on their descriptions and illustrations.
- Evaluate students' work, looking particularly at the content of students' descriptions and their success in following instructions.

EXTENSIONS

- For children with advanced writing ability, require a paragraph instead of a sentence.
- Have each student present his or her page to the class.
- Instead of having students make an alphabet book on paper, have them create an alphabet-related multimedia presentation on the computer. Suggested programs: *Kid Pix Studio Deluxe* (Broderbund Software, Inc.) or *Hyperstudio* (Roger Wagner Publishing, Inc.).

MODIFICATIONS

- Choose the letter and word for the students to use. Ask them to explain orally what their item is used for in a classroom.
- Require students only to illustrate their word.
- Allow students to dictate their statement to you.

ALPHABETICAL ALLITERATION

KEY EXPERIENCES

Reading—

- Experiencing varied genres of children's literature

Writing—

- Expressing thoughts in writing
- Writing in conventional forms

MATERIALS

- *Aster Aardvark's Alphabet Adventures* by Steven Kellogg
- Alphabet Brainstorming Sheet handout, p. 168
- Timer
- Alphabet letters in a paper sack
- Construction paper (various colors)
- Glue, scissors
- Pencil, paper
- A selection of art materials (yarn, cloth, glitter, paint, fabric, popsicle sticks, wallpaper samples, wrapping paper, etc.)

STORY

Aster Aardvark's Alphabet Adventures by Steven Kellogg. This alphabet book emphasizes alliteration. (Alliteration is the repetition of the same beginning sound in a series of words, as in "The *W*est *W*ind is *W*ailing.") In the story, each letter of the alphabet has a paragraph or two dedicated to it. The entire story is told using alliteration and the sequence of the alphabet.

WORKSHOP SUMMARY

Each student chooses an animal whose name starts with the alphabet letter he or she has drawn. The student then writes an alliterative sentence about his or her animal and creates a representation of the animal out of art materials. (A wide range of materials may be used for this activity.) This workshop is child-directed. After a teacher-facilitated mini-lesson, children follow the student instructions to complete the workshop.

INSTRUCTIONS

Mini-lesson:

1. Read *Aster Aardvark's Alphabet Adventure* to the class. When you have finished reading, ask students what they noticed that was special about the paragraphs. (Most of the words begin with the same letter or sound.) Explain to the class that this repetition of sounds is called *alliteration.*
2. Give each student a copy of the Alphabet Brainstorming Sheet to work with individually. Time the class, giving them 5 minutes to think of as many animals as they can and to record the names of the animals on their Alphabet Brainstorming Sheet next to the appropriate letter. When the timer goes off, ask students to name any animals that begin with the letter ***a.*** Record the responses on the board or overhead. Continue through all letters.
3. Each student draws a letter of the alphabet from a paper sack and chooses (from the list brainstormed by the class) a favorite animal that begins with that letter. The goal is for the group to use as many letters of the alphabet as possible. Use the Alphabet Check-off Sheet (see p. 160) to keep track of the letters chosen.

Workshop:

1. Students give their animal a name that begins with their alphabet letter, for example, "Hippo Hal."
2. Students write an alliterative sentence about their animal, for example, "Hippo Hal's harmonica happily hums."
3. Students now spend some time creating a representation of the animal described in their sentence, using the art material provided. (You may want to specify making the animals in a particular form, for example, puppets, models, masks, paintings, or drawings.)
4. Students display their animals and sentences.

ASSESSMENT

- Collect students' sentences and assess whether they are true alliterative sentences.

EXTENSIONS

- Have the group work together to create an alliterative story about their animals.
- Have students write an additional sentence or paragraph about their animal.
- Ask students to choose another animal to construct and write about.

MODIFICATIONS

- Ask students to dictate their sentence to you.
- Have students type the sentence on the computer.

Hippo Hal's harmonica happily hums.

ALPHABET BRAINSTORMING SHEET

A	_____	N	_____
B	_____	O	_____
C	_____	P	_____
D	_____	Q	_____
E	_____	R	_____
F	_____	S	_____
G	_____	T	_____
H	_____	U	_____
I	_____	V	_____
J	_____	W	_____
K	_____	X	_____
L	_____	Y	_____
M	_____	Z	_____

[Handout 1: Alphabetical Alliteration]

This is a reproducible page.

MARVELOUS MAPPING

STORY

A My Name Is Alice by Jane Bayer. This is a book version of a common playground ditty that is chanted while jumping rope or bouncing a ball. The chant follows a pattern: the characters' names, where they are from, and what they sell change according to the letters of the alphabet. For example, the text for the first alphabet page is "A my name is Alice and my husband's name is Alex. We come from Alaska and we sell Ants."

WORKSHOP SUMMARY

In this teacher-facilitated workshop, students locate the places named in the book, then plot them on a blank world map.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Read the story to the group. As students become familiar with the pattern, they can chant along as you read it, and you may want to ask students to take turns reading a page. As each child reads, help him or her with the hard-to-pronounce words.
2. After reading the story, explain to the group that they are going to use an atlas to locate the places mentioned in the story and plot them on a world map. Show the group the "Where in the World?" handout.
3. Bring out the atlas and give one to each pair of students. Encourage the students to explore the atlas for a few minutes. Then guide the children to the index at the back of the book. Show the students how to use the index, looking up your home state to demonstrate the procedure. Explain that the first numbers given for the places listed in the index are the page numbers. Write the page number for your state on a sheet of paper.
4. Assign each pair of students some of the places listed on the handout. Their first step is to look up each of their places in the index and record the page number next to each place on the list.
5. Once students have located the page numbers for each place, they may begin looking for their places on the maps in the atlas. You will want to help children become aware that many of the places are located in a small section of a larger country or continent.

KEY EXPERIENCES

Reading—

- Reading and listening to others read in a purposeful context
- Reading in specific content areas

Reporting and interpreting data and results (Science)—

- Using books, pictures, charts, and computers to gain further information

MATERIALS

- *A My Name Is Alice* by Jane Bayer
- Blank world map with outlines of countries, p. 172 (one per group)
- "Where in the World?" handout, p. 171 (one per pair of students)
- Atlas (one per person)
- Map pencils
- Notebook paper (one per pair of students)

6. When all the places have been found, students use the information to write the place names in the correct locations on the blank world map. They then color in the map. The entire group works together to complete this step.

7. Display the completed map.

ASSESSMENT

- Have the students sort the places on the list by continent. You may provide a copy of the "Where in the World?" handout for students to cut into strips and sort.
- Observe and record anecdotal notes as the children work with the new concepts.

EXTENSIONS

- Have students individually work on another alphabet list of names of places in the world. Have the group work together to compile a complete list by pooling their results and brainstorming.
- Have students locate these new places, using an atlas and the same world map.
- Introduce students to the concepts of latitude and longitude, demonstrating how to find a place on a map or globe using these coordinates.

MODIFICATIONS

- Provide a world map for students that identifies the places they are to locate by a number (for instance, there might be a *1* near Uganda, a *2* near Egypt, and so on). Have children write the name of each location from the handout beside its number on the map.

WHERE IN THE WORLD?

Alaska

Calcutta

Egypt

Glasgow

Iceland

Kashmir

Manchester

Ohio

Quebec

Spain

Uganda

Wales

Zambia

Brazil

Denmark

France

Hawaii

Japan

London

New York

Pittsburgh

Rome

Thailand

Vermont

Yugoslavia

[Handout 1: Marvelous Mapping]

Write the names of the places you found in the atlas where they go on the map. Then color the map.

[Handout 2: Marvelous Mapping]

This is a reproducible page.

ALPHABETIZING

STORY

The Monster Book of ABC Sounds by Alan Snow. This alphabet book is also a short story about a group of monsters and rats playing a game of hide and seek. Each of the alphabet sounds depicted in the book accompanies a letter of the alphabet. Each illustration is surrounded by a border that includes illustrations of other things that begin with the same letter sound.

WORKSHOP SUMMARY

Students list the items pictured in the border of a page and then put them in alphabetical order, using a dictionary to check their spelling. This workshop is child-directed. Children follow the student instructions to complete the workshop.

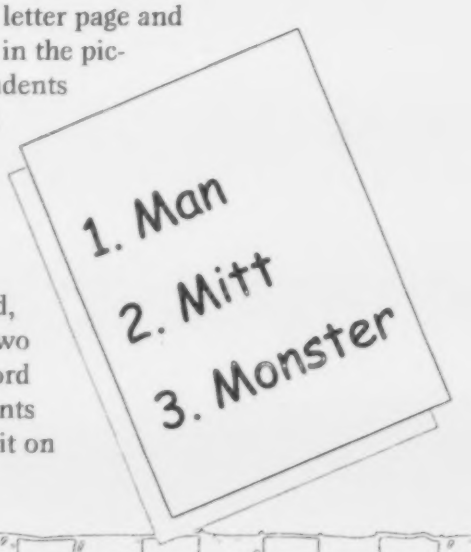
INSTRUCTIONS

Mini-lesson:

If you feel it is necessary, spend some time familiarizing the students with a dictionary. Point out the guide words and explain how to use them. Have the students look up one of their spelling words. Ask the students what word comes before their word in the dictionary and what word comes after. Once you are sure the children are comfortable using the dictionary, begin the workshop.

Workshop:

1. The students read the book as a group, taking turns reading a page apiece.
2. As a group, the students choose a letter page and name all the items they recognize in the pictures in the border. One of the students writes down the words on a sheet of paper as the other children name the items. The children work together to decide on the spelling of the words.
3. Once all the items have been listed, each student looks up a word or two in the dictionary. If a student's word has been misspelled, he or she points this out to the group and corrects it on the list.



KEY EXPERIENCES

Writing—

- Acquiring, strengthening, and extending writing skills: Spelling

Reading—

- Acquiring, strengthening, and extending specific reading skills: Letter recognition, vocabulary development

MATERIALS

- *The Monster Book of ABC Sounds* by Alan Snow
- Dictionaries (one per person)
- Pencil and a sheet of lined paper (one of each per group)
- Index cards
- Markers (one per child)

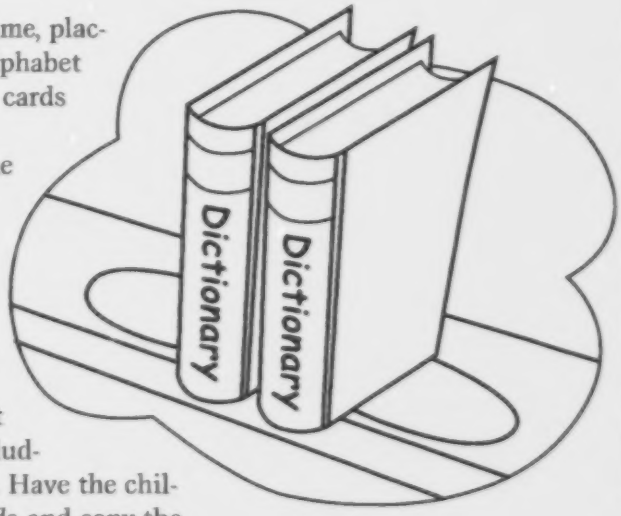
4. When the students have finished checking the spelling of all the words, each student copies his or her corrected words on individual index cards.
5. The students work together to place the index cards in alphabetical order.
6. When they are sure the order is correct, the students write the words (in order) on the sheet of paper and turn it in.

ASSESSMENT

- Collect the lists and evaluate for accuracy.
- Ask the children to explain in writing how they alphabetized. What process did they use? Were there any special problems in deciding which word should go first (Example: which goes first, *notebook* or *notebook paper)*?

EXTENSIONS

- Have the group repeat the activity with one or two different alphabet pages.
- Have children work individually to list the words and alphabetize them. Then have them compare their results with other students and make corrections.
- Make a concentration game, placing the words from an alphabet page on one set of index cards and the pictures on the other. Students match the pictures to the words.



MODIFICATIONS

- For younger groups, or students with writing difficulties, write the words from one alphabet page on index cards, including a picture of the item. Have the children alphabetize the cards and copy the words onto paper.

THE ABC'S OF SPORTS

STORY

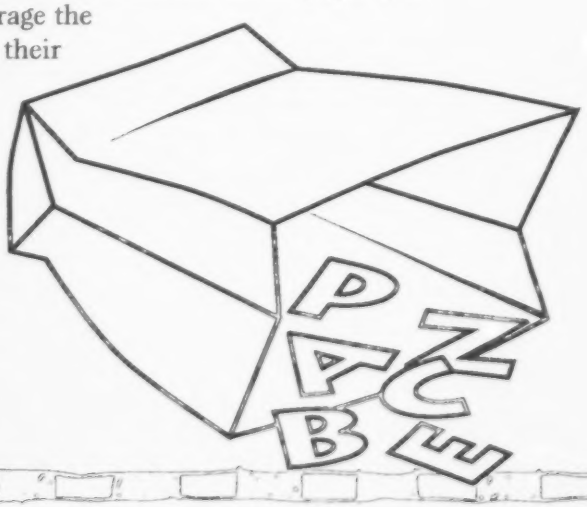
ABC T-Rex by Bernard Most. This book features an engaging dinosaur who loves the alphabet so much he decides to eat it. Each page depicts him feasting not only on several items that begin with that letter but also on the letter itself!

WORKSHOP SUMMARY

Students design a class alphabet book about sports or a specific sport. Each letter of the alphabet is given with a sentence or phrase that explains some aspect of a sport. For example, "***D*** is for **D**efense." This workshop is child-directed. Children follow the student instructions to complete the workshop.

INSTRUCTIONS

1. The students read through the story aloud or follow along with a taped reading.
2. Each student, in turn, draws a letter from the paper sack. (If the student has used this letter in another alphabet workshop, he or she draws another one.)
3. Each student writes a sentence or phrase about sports that begins with his or her letter. For example, a child who chooses the letter ***t*** might write the phrase "Time out."
4. Once students are satisfied with their sentence or phrase, they write it down in pencil and trace over it in crayon or marker.
5. Using the die-cut letter, students create an illustration to go with their sentence or phrase. Students paste the letter somewhere in their drawing and write their sentence at the top or bottom of the paper (see examples on p. 177). To encourage the children to thoroughly develop their pictures, you may want to ask them to make sure that no white space is showing in their illustrations.
6. Collect the pages and bind them together to make a class alphabet book.



KEY EXPERIENCES

Writing—

- Writing in conventional forms
- Sharing writing in a purposeful context
- Writing in a specific content area

MATERIALS

- *ABC T-Rex* by Bernard Most
- Die-cut alphabet letters in a paper sack
- Half sheet of white construction paper or a sheet of computer paper (one per child)
- Crayons, markers, or map pencils

ASSESSMENT

- Evaluate the sentences for their relevance to the topic.
- Note how children incorporate the letters into their pictures.

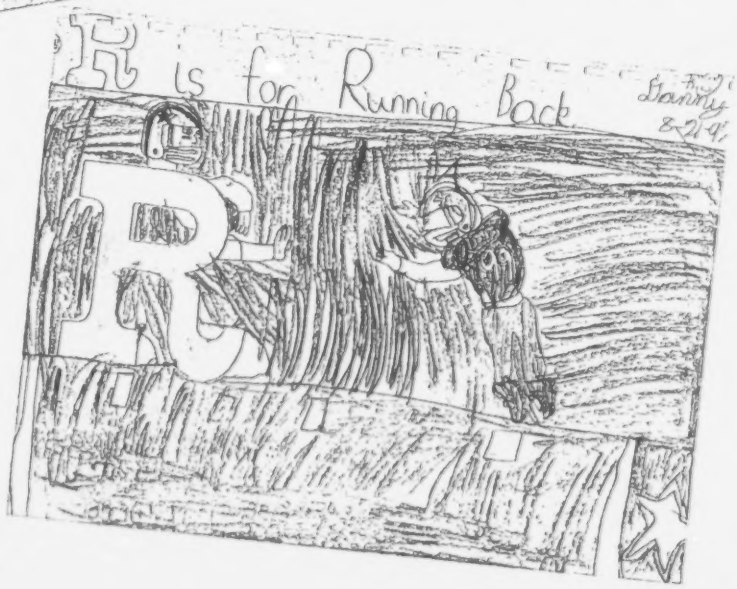
EXTENSIONS

- Have each student develop a complete alphabet book, using any topic that interests him or her. Or, each group could decide on a topic and make a group book.

MODIFICATIONS

- Have students dictate their sentence to you.

EXAMPLES: ABC'S OF SPORTS ALPHABET BOOK



BEST COPY AVAILABLE

AN ACTION-VERB ALPHABET

STORY

The Z Was Zapped by Chris van Allsburg. This alphabet book is also, in the author's words, "a play in 26 acts." Each illustration shows a stage with the curtain up. In each scene, something is happening to a letter of the alphabet. For example, "The ***B*** was badly **B**itten"; "The ***D*** was nearly **D**rowned." Since you have to turn the page to see the text that goes with each illustration, the book invites you to guess what is happening to the letter in each picture.

WORKSHOP SUMMARY

The class develops a presentation showcasing the alphabet and based on the pattern of the book. The presentation may be a puppet show, flannel-board story, play, slide show, movie, newscast, fashion show, museum exhibit, etc. This workshop is child-directed. Children follow the student instructions to complete the workshop.

INSTRUCTIONS

Mini-lesson:

Before beginning this workshop, you may want to review with the class what an action verb is. Read the "play" *The Z Was Zapped* by Chris van Allsburg. Show the pictures to the students, and ask them to look at each picture and guess what is happening to the letter shown. Explain that some type of action is occurring in each illustration. When the children have named all of the actions they see in the book, ask them to name some actions they do every day (for example, walk, run, skip, jump, hop, lay, sleep). Encourage the children to think of more actions that could have occurred with the letters in the story. Before breaking into small groups, poll the children on what kind of presentation they would like to create for the alphabet (see "Workshop Summary" for options). Explain that the goal of their presentation should be to show the letters in action or to show actions being done to the letters. Describe the various media they can choose to work with. For example, if you are planning a puppet show, give them the choice of making puppets out of socks, popsicle sticks, or papier-mâché.

Workshop:

1. Each student draws a letter of the alphabet from the sack. As before, ask the children to return to the sack any letter they have used in a previous workshop. Continue using the Alphabet Check-off Sheet (p. 160) to keep track of letters used by students.

KEY EXPERIENCES

Speaking and listening—

- Participating in singing, storytelling, poetic and dramatic activities
- Discussing to clarify observations or to better follow directions
- Discussing to strengthen critical thinking and problem-solving abilities

Reading—

- Expanding comprehension and fluency skills: Determining purpose, considering context, and making predictions

MATERIALS

- *The Z Was Zapped* by Chris van Allsburg
- Alphabet letters placed in a paper sack
- Varied selection of art materials (popsicle sticks, fabric, flannel, glue, buttons, and so forth)
- Paper, pencil
- Thesaurus, dictionary (one of each per student)

2. Each student writes a sentence explaining what is happening to his or her letter (or what the letter is doing). Remind the children that the action should begin with the letter they chose.
3. Once students are finished with their sentences, they should begin working on the props for their presentation (puppets, costumes, noisemakers, etc). For example, if their ***a*** is being **avalanched,** they may want to make an ***a*** puppet and sprinkle it with papier-mâché rocks. You may want to ask some parent volunteers to help with cutting, gluing, costume making, etc.
4. When students' props are ready, they practice carrying out their part of the presentation. For example, if their ***t*** is **twisting,** they practice the motion with their puppet.
5. The class presents their alphabet show for another class or for parents.

ASSESSMENT

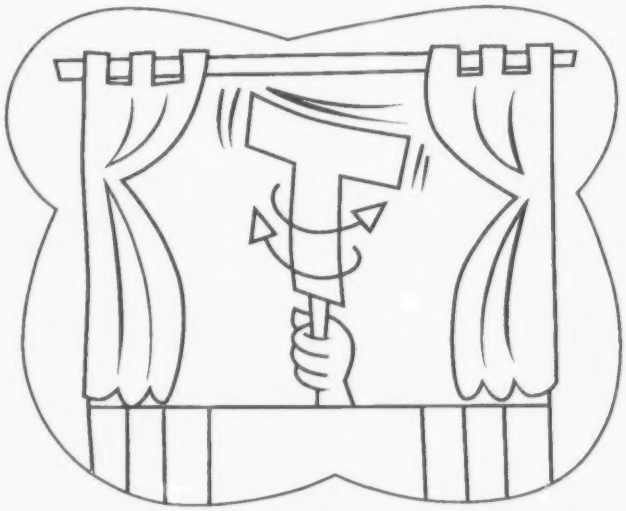
- Watch the presentation and assess how well children carried out the goals of representing alphabet letters with actions.
- Take anecdotal notes on the children during the design and writing process.

EXTENSIONS

- Ask students to design an additional page for their letters based on a happy occasion, such as a holiday.
- Guide children in sorting their action verbs into "new" categories, for example, words that end in ***e,*** words that have double letters, weather words, etc.

MODIFICATIONS

- Rather than have students make a prop for presentation, have each student design an alphabet-book page showing a new action happening to the letter.
- With students, brainstorm another list of action verbs, one word for each letter of the alphabet.



ALPHABET CONSTRUCTIONS

STORY

Albert's Alphabet by Leslie Tryon. This picture book shows how a carpenter (Albert the Goose) uses a pile of wood and parts of his house to build an alphabet walking path for the school playground.

KEY EXPERIENCES

Writing—

- Writing in unconventional forms

Designing, building, fabricating, and modifying structures or materials (Science)—

- Designing and building simple structures

MATERIALS

- *Albert's Alphabet* by Leslie Tryon
- Varied selection of art materials (yarn, glitter, paint, wood, Styrofoam, clay, fabric, popsicle sticks, toothpicks, etc.)
- Alphabet letters in a paper sack

WORKSHOP SUMMARY

Students construct a three-dimensional alphabet letter using a variety of art materials. This workshop is child-directed; children follow the student instructions to complete the workshop.

INSTRUCTIONS

1. The group reads through the book, exploring the pictures and reading the text sections. (There is very little text—the story is told mostly through illustrations.)
2. Once they have finished reading the story, the students choose a letter of the alphabet from the paper sack. As before, if they choose a letter they have worked with in a previous workshop, they should draw again until they come up with a "new" letter.
3. Using the art materials provided, each student creates a three-dimensional version of his or her alphabet letter. (Specify that the letter must stand on its own.) Ask the children to look at the last page of the story to remind themselves how Albert constructed the walking path.
4. Display the finished letters.

ASSESSMENT

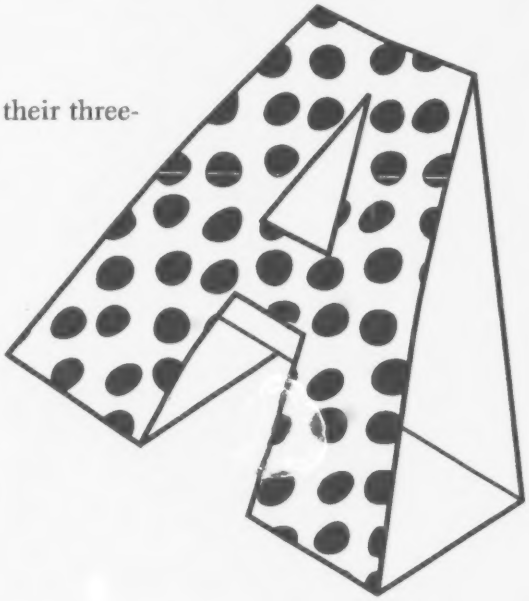
- Assess the students' created letters based on whether they are free-standing.
- Look for the unusual and creative ways children have constructed their letters. Which children have ideas that no one else has thought of? Which ideas are shared, exchanged, copied, or developed further by classmates? Have any children thought of ways to incorporate the story's idea of a "letter path"?

EXTENSIONS

- Have students use wood scraps to build the letters.
- Have students use alphabet macaroni to build two- or three-dimensional letters. For example, they could use all the ***a's*** to build a larger letter ***a.***
- Work with students to create a walking-path display of the letters made by the class. Set up the display in the school library, the hallway, or other public area.

MODIFICATIONS

- Have students work in pairs to create their three-dimensional letter.



WHICH LETTER IS FOR ME?

KEY EXPERIENCES

Reading—

- Experiencing varied genres of children's literature
- Reading and listening to others read in a purposeful context
- Expanding comprehension and fluency skills: Determining purpose, considering context, and making predictions

Writing—

- Writing in conventional forms

MATERIALS

- *Q Is for Duck* by Mary Elting and Michael Folsom
- Computer paper (one sheet per student)
- Markers, pencils, crayons, map pencils, etc.

STORY

Q Is for Duck: An Alphabet Guessing Game by Mary Elting and Michael Folsom. This book presents "an alphabet guessing game." For example, on the page that reads "***A*** Is for the Zoo," the children must guess that the ***a*** stands for zoo "because **a**nimals live in the zoo."

WORKSHOP SUMMARY

Students design a class book based on themselves and the things they like. To accommodate children's individual interests, some of the letters of the alphabet may be repeated. This workshop is child-directed. Children follow the student instructions to complete the workshop.

INSTRUCTIONS

Mini-lesson:

1. Read the story to the class, pausing before turning each page to discuss the question "Why?" Help the students see the connection between the letter and the word on the page.
2. Explain to the class that they will be designing an alphabet book about themselves that will follow the same pattern. Remind the students that they cannot use the letter their name begins with; they must choose another letter. Ask the students to explain why. For example, ***M*** is for Tina. Why? Because she is a mom. Or, ***S*** is for Meg. Why? Because she plays soccer.

Workshop:

1. The group chooses one child to be their leader.
2. The leader asks each group member, in turn, what he or she likes to do for fun. The students discuss their answers. (The goal of the discussion is to encourage more ideas.)
3. Each student decides on a word or group of words that describes him or her. Specify that students can pick a word or phrase that begins with any letter except the first letter of their first name.
4. Students take the first letter of their word or phrase and design an alphabet page based on this letter. On the front of their page, students write "[Letter] is for [student's name]. Why?" The illustration(s) on the page should answer the question.

5. On the back of the page, students write an answer to the question in the form "Because _____."
6. Students leave their pages at the workshop table to be bound together in a book.

ASSESSMENT

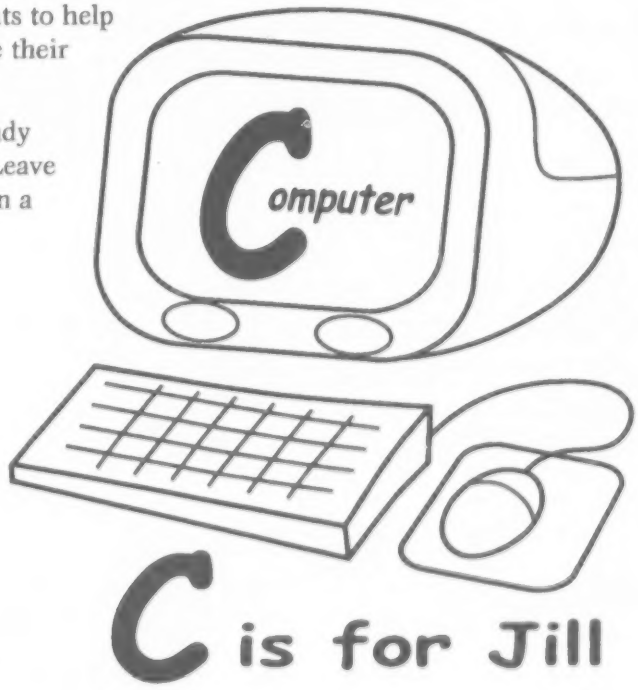
- Collect the pages and evaluate for understanding of the pattern.

EXTENSIONS

- Have students write additional books based on this format.
- Ask students to write an entire list of alphabet statements about themselves (***B*** is for Tony, because he likes **b**owling), using as many letters of the alphabet as they can.
- Play charades with *Q Is for Duck* by having children take turns acting out the pages.

MODIFICATIONS

- Work individually with students to help them see the pattern and write their page.
- Have the letter statement already written out for each student. Leave blanks so the child can write in a letter, his or her name, and a favorite activity beginning with the letter.



SIGNING THE ALPHABET

KEY EXPERIENCES

Movement—

- Acting upon movement directions
- Expressing creativity in movement

MATERIALS

- *The Handmade Alphabet* by Laura Rankin
- Additional references showing hand signs (for example, extra copies of the book, a large poster, handouts, copies of dictionaries with an illustration showing all the signs)

STORY

The Handmade Alphabet by Laura Rankin. This is a wordless picture book that shows the reader how to make the letters of the alphabet using the hand signs of American Sign Language. Each illustration not only shows how to make the letter but also includes a picture of something that begins with that letter.

WORKSHOP SUMMARY

Students learn how to use sign language to sign their name. This workshop is teacher-facilitated so that the hand alphabet can be demonstrated accurately and children can get the individual help they need.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Lead the group through the book. For each letter, ask the students to name the items shown in the illustrations. Then show how the letter is made, using your own hands. Give the students time to imitate you and practice the letter.
2. After reading the story, ask the students how sign language is useful. Discuss the following: Who uses sign language? Only the deaf? Why would it be important for each of us to know sign language? Are there any other ways we can communicate without using spoken words? (Discuss body language, writing, etc.)
3. Have each student look at the hand signs for the letters of his or her name and practice spelling out the name. Provide additional references showing the signs for children to look at as they practice.
4. Once the students have had a chance to practice, they all sign their name for the group.

ASSESSMENT

- As children are signing their names, note whether they can use the signs accurately.

EXTENSIONS

- Bring in an expert in sign language (teacher, child, parent) who can teach more sign language to the class.
- Play games that do not use words, such as charades.
- Have children act out situations without using words.

MODIFICATIONS

- If children have difficulty making the signs due to motor limitations, have them dictate the letters of their name to another child who can sign the name for them.

WHO WILL I BE?

KEY EXPERIENCES

Speaking and listening—

- Using language to solve problems

Reading—

- Expanding comprehension and fluency skills: Determining purpose, considering context, and making predictions

MATERIALS

- *Tomorrow's Alphabet* by George Shannon
- Computer paper
- Pencil, crayons, markers

STORY

Tomorrow's Alphabet by George Shannon. This alphabet book, like *Q Is for Duck* by Mary Elting and Michael Folsom, provides a new twist on the standard "***A*** is for **A**pple" pattern. In this variation, the letter stands for something that exists in the future. For example, "***A*** is for seed, tomorrow's **A**pple."

WORKSHOP SUMMARY

Students make an alphabet book about themselves based on what they would like to be when they grow up. This workshop is child-directed. Children follow the student instructions to complete the workshop.

INSTRUCTIONS

1. Students read the story with their workshop group. Before turning each page, they predict why the letter stands for the word given. Gradually they will begin to see that the pattern is based on the future form of the object in the picture.
2. The group discusses what they would like to be when they grow up. For example, Shelby wants to be a cowgirl.
3. Once they have shared their future plans, each student writes a sentence about their future on the computer paper, for example, "***C*** is for Shelby, tomorrow's **C**owgirl." Note: In this workshop, don't worry about children using the same letter or repeating letters they have used before. Allow the children to choose the letter they need to express themselves.
4. Students illustrate their pages, showing themselves performing their jobs in the future.
5. Display the children's final products either in a book or on a bulletin board.

ASSESSMENT

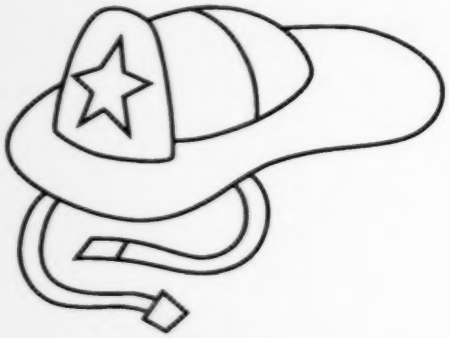
- Assess students' alphabet pages for their understanding of the book's pattern and the future tense.

EXTENSIONS

- Have students design a flip book about themselves in the future, using as many letters of the alphabet and describing as many of their aspirations and dreams as possible.
- Have students study and write about animals and their offspring, using the pattern from the book. (Example: "***H*** is for foal, tomorrow's **H**orse.") Other possible topics include plants and trees, metamorphosis.

MODIFICATIONS

- Ask students to explain what they would like to be or do when grown up. Help them make a statement expressing this in the pattern of the book.
- If students can't decide what they want to be when they grow up, encourage them to create more than one page in order to present several possibilities.



F is for Mun,
tomorrow's Firefighter.

C is for
Martina,
tomorrow's
Chef.

P is for Jessica,
tomorrow's Police Officer.

HELPFUL HOMOPHONES

STORY

Eye Spy: A Book of Alphabet Puzzles by Linda Bourke. There are no words in this visually stunning book. However, each page involves the reader in a guessing game about words. There are four related pictures on each page. The reader must guess what the connections are among the words that correspond to the four pictures. In each case the first similarity you will notice is that they all begin with the same letter. In addition, they are all homonyms or homophones (words that sound the same but have different meanings and often, different spellings). For example, for the letter ***a***, there are three pictures of ants, and the final picture is of an aunt. This is not the only puzzle to solve, however. The final (fourth) illustration gives a hint about the next letter's puzzle.

KEY EXPERIENCES

Writing—

- Acquiring, strengthening, and extending writing skills: Vocabulary development

Reading—

- Experiencing varied genres of children's literature
- Expanding comprehension and fluency skills: Determining purpose, considering context, and making predictions

WORKSHOP SUMMARY

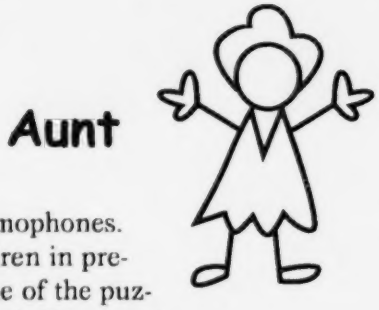
Students choose a pair of homophones from a list, look them up in the dictionary, then illustrate them. This workshop is child-directed. Children follow the student instructions to complete the workshop.

MATERIALS

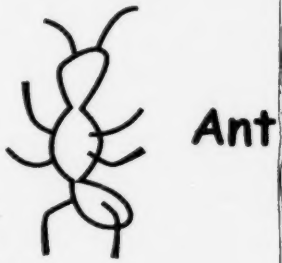
- *Eye Spy: A Book of Alphabet Puzzles* by Linda Bourke
- Homophone list cut into strips and placed in a basket or paper sack for group members to draw from (see p. 191)
- Dictionaries (a few per group)
- Computer paper
- Pencils, crayons, markers, etc.

INSTRUCTIONS

Mini-lesson:



1. This mini-lesson is designed to help children see the pattern of the book and develop some understanding of homophones. You will be involving children in predicting the answers to some of the puzzles. Don't worry if you can't figure out all the puzzles—all of the answers are given in the back of the book.



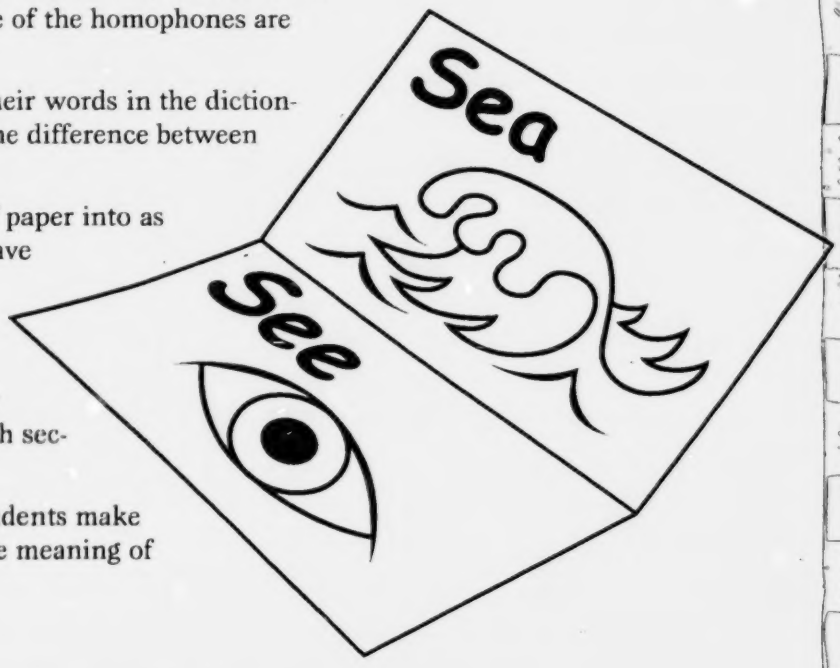
Start by looking through the book with the class. Beginning with the letter ***a,*** cover three of the four pictures shown so that students can only see one picture at a time. After you have shown the three pictures of ants, pause and ask students to predict what the fourth picture will show. (Their answer will probably be "an ant.") Then show the final picture and ask the students who is shown in the picture. Probably the children will then amend their answer to "an aunt." Ask the children to explain the difference

between their two answers. Explain that these words are homophones (words that sound the same but have different meanings). Turn to the ***b*** page and repeat the same pattern. Before showing the fourth illustration, ask the students what they expect to see. This time you should expect to hear "a bowl you eat out of" or "a bowl game," instead of "another bowling pin." Before you continue to the ***c*** page, turn back to the ***a*** page and ask the children if there is anything in the fourth illustration that gives a hint as to what the next puzzle might be (her bowling pin). Then turn back to the ***b*** page and have the students predict what they believe the next page will be about (cranes).

2. Explain to the class that during this workshop, they will be working with homophones. Before ending the mini-lesson, ask the students to explain what a homophone is.

Workshop:

1. Each member of the group draws a set of homophones from the paper sack or basket. (They do not return their choice to the paper sack—this way, more of the homophones are used.)
2. Students look up each of their words in the dictionary to be sure they know the difference between them.
3. Students fold their piece of paper into as many of sections as they have words. (Some children will have two words, a few will have three.)
4. Students write one of their words across the top of each section.
5. Underneath each word, students make an illustration depicting the meaning of the word.



ASSESSMENT

- Have students present their homophones to the class, showing and explaining the differences between the words. Assess their presentations for true understanding of homophones.

EXTENSIONS

- Ask the class to brainstorm a new set of homophones (not on the list) and repeat the activity.
- Have students use their set of homophones in a sentence or pair of sentences.
- Cut apart the illustrations students made in the workshop, combine a few sets, and play a concentration or a matching game.

MODIFICATIONS

- Select a set of homophones for each student and discuss the meaning of the words before the students illustrate them.
- Prepare a set of homophones and their illustrations for each student. Have students match the correct homophone to the correct picture.

HOMOPHONES

billed, build	bored, board	by, buy, bye
dear, deer	for, four, fore	hole, whole
hour, our	meat, meet	no, know
one, won	pail, pale	pain, pane
peak, peek	read, red	right, write
road, rode	sail, sale	sea, see
sew, so, sow	stair, stare	tale, tail
to, too, two	tow, toe	week, weak
wood, would		

Note: From *Quick Activities to Build a Very Voluminous Vocabulary,* by LeAnn Nickelsen, 1998, New York: Scholastic Professional Books.

MORE ALLITERATION

STORY

Animalia by Graeme Base. This is another alphabet book that emphasizes alliteration. However, in this book, the author/illustrator dazzles the reader with elaborate illustrations in which many small pictures are woven into intricate designs. Each alphabet page pictures a bounty of animal and object words that begin with that page's letter.

KEY EXPERIENCES

Reading—

- Acquiring, strengthening, and extending specific reading skills: Vocabulary development
- Experiencing varied genres of children's literature
- Expanding comprehension and fluency skills: Activating prior knowledge

WORKSHOP SUMMARY

Students design an illustrated page or collage for a letter of the alphabet. All the pictures in the illustration/collage begin with the same letter. This workshop is teacher-facilitated to enable the teacher to introduce new words by explaining the pictures.

INSTRUCTIONS (TEACHER-FACILITATED)

1. Read through the book with the students. Ask students what they notice about each sentence (every word begins with the same letter). Ask the group what this is called (alliteration).
2. When you have finished the story, ask students to choose a page they would like to explore further.
3. Turn to the chosen page and ask the students to name everything they see in that illustration that begins with the highlighted letter. For example, if the group chooses the ***b*** page, make sure that they look closely at the butterfly's wings to find more ***b*** words.
4. As the students call out the words, record them on notebook paper. Guide the students in attempting to identify new words. For example, on the butterfly's wing there is a picture of a backgammon board. More than likely, the students will not know the word *backgammon;* however, this is an opportune time to introduce them to it. The goal of this lesson is to develop students' vocabulary, so it is important to discuss some pictures they can't identify as a way of introducing new words.

   During this part of the workshop, it is up to you to decide how to allot your time. You may decide to focus on one page alone and have students name every word they can possibly find. Or, you may allow 5 or 10 minutes for each page and expose the children to two or three different letters.

MATERIALS

- *Animalia* by Graeme Base
- Notebook paper and pencil (one per group)
- Dictionaries
- Alphabet letters in a paper sack
- Construction, computer, or manila paper
- Crayons, markers, map pencils, etc.
- Assorted magazines

5. Once students have had ample time to explore the words illustrated in the story, explain that they are going to create an alphabet page of their own. Their page will illustrate as many words as they can think of that begin with their letter.

6. Have each student draw a letter from the paper sack. (Encourage them to work with a letter they have not used in a previous workshop. Again, your goal is for the class to cover as many letters of the alphabet as possible.)

7. Point out the paper (construction, computer, or manila) students will be using for their pictures. Explore some ideas the students can use for making their alphabet pages. For example, give them the option of making a collage of magazine pictures, drawing the illustrations freehand, or combining these methods. Encourage them to include as many pictures as they can that begin with their letter. Explain that they may use the dictionaries to locate more words that begin with their letter. At this point you can leave the students to complete their pages on their own.

8. Bind and display the resulting alphabet pages in a class book.

bug

butterfly

basketball

banana

ASSESSMENT

- As a self-assessment, have students write an alliterative sentence or paragraph describing their illustration or collage. Specify that they should not simply list the words they used.
- Over the next few weeks, assess children's writing to see if any of their "new" words appear.

EXTENSIONS

- As a lesson on nouns, have students divide the pictures included in their illustration/collage into categories: people, places, and things.
- Ask students to choose some of the "new" words to be included in their spelling lists.

MODIFICATIONS

- Give students a list of words to use in their illustration or to look for in magazines.
- Name a few things for the children to look for on a page in the story.

ALPHABET BOOKS RESOURCE LIST

Base, Graeme. 1987. *Animalia.* New York: Harry N. Abrams.

Bayer, Jane. 1984. *A My Name Is Alice.* New York: Penguin.

Bourke, Linda. 1991. *Eye Spy: A Book of Alphabet Puzzles.* San Francisco: Chronicle Books.

Elting, Mary, and Folsom, Michael. 1980. *Q Is for Duck: An Alphabet Guessing Game.* New York: Clarion Books.

Kellogg, Steven. 1987. *Aster Aardvark's Alphabet Adventures.* New York: William Morrow.

Most, Bernard. 2000. *ABC T-Rex.* New York: Harcourt, Inc.

Nickelsen, LeAnn. 1998. *Quick Activities to Build a Very Voluminous Vocabulary.* New York: Scholastic Professional Books.

Rankin, Laura. 1991. *The Handmade Alphabet.* New York: Penguin.

Rice, James. 1990. *Cowboy Alphabet.* Gretna, Louisiana: Pelican.

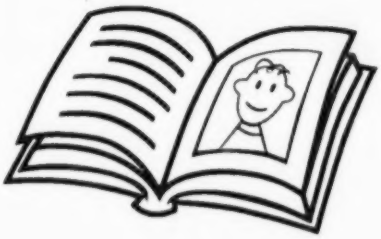
Shannon, George. 1996. *Tomorrow's Alphabet.* New York: Greenwillow Books.

Snow, Alan. 1994. *The Monster Book of ABC Sounds.* New York: Picture Puffins.

Tryon, Leslie. 1991. *Albert's Alphabet.* New York: Atheneum.

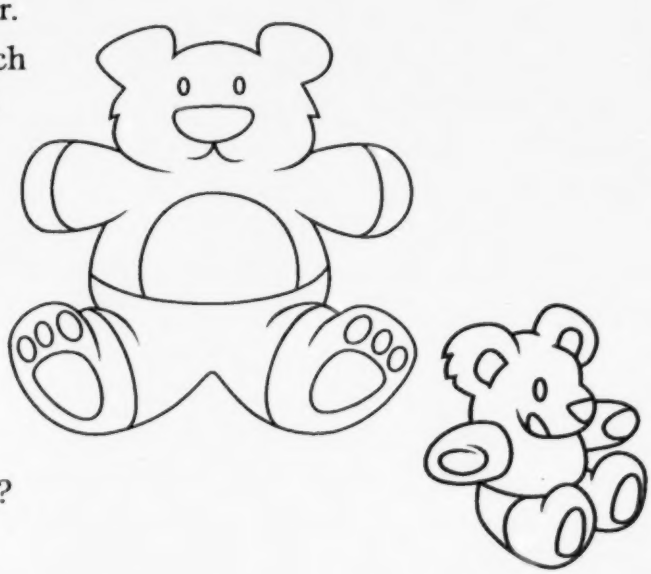
Van Allsburg, Chris. 1987. *The Z Was Zapped.* Boston: Houghton Mifflin.

STUDENT INSTRUCTION CARDS



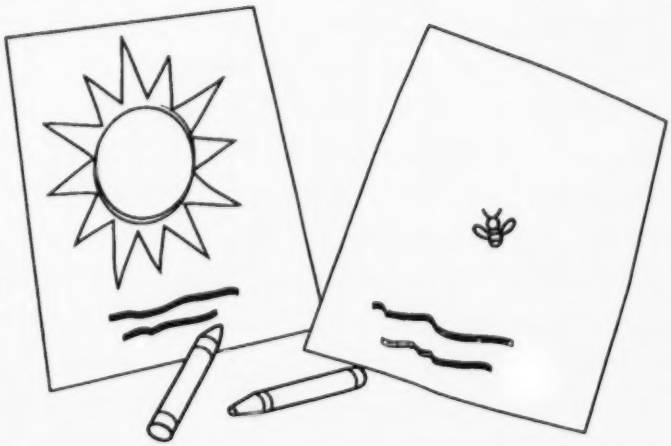
BIG TEDDY, SMALL TEDDY

1. Find a partner with a teddy bear.
2. Put your teddy bears next to each other. Which one is big? Which one is small?
3. Find another partner. Now which bear is big? Which one is small?
4. Put all the teddy bears in a line from smallest to largest.
5. Look at the line of bears. Do you have them lined up right? Do you need to move any bears?



A CLASS BOOK OF BIG THINGS AND LITTLE THINGS

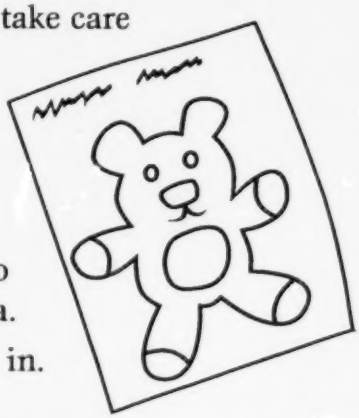
1. Draw a picture of something **BIG**.
2. Write a sentence about your **BIG** picture.
3. Draw a picture of something **SMALL** on the other piece of paper.
4. Write a sentence about your **SMALL** object.
5. Put everyone's **BIG** picture into a pile. Put all the **SMALL** pictures into another pile.



This is a reproducible page.

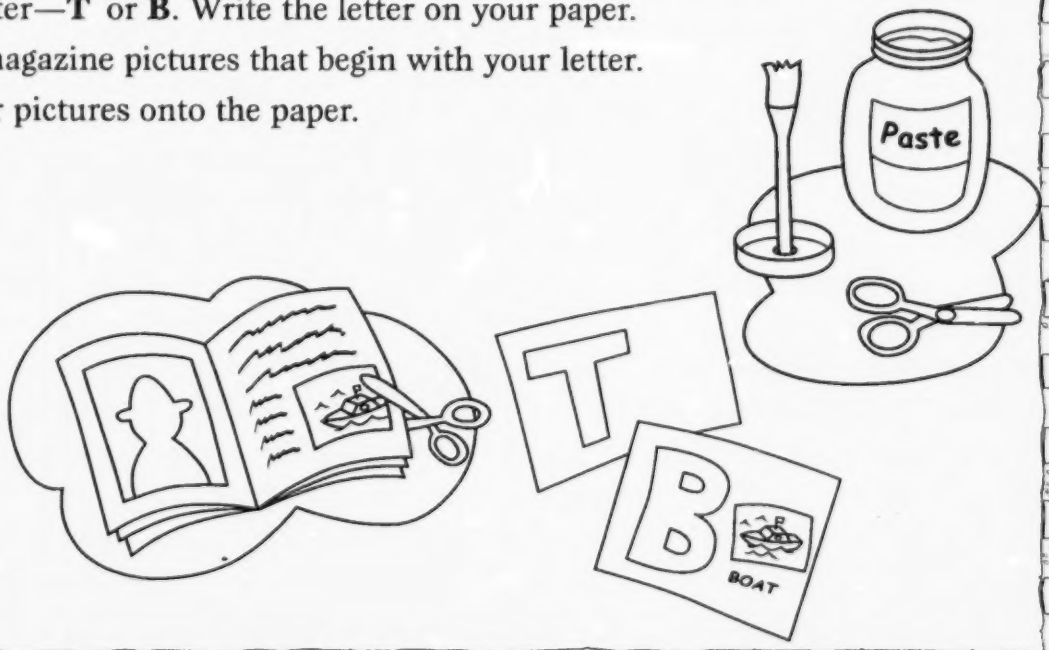
HOW TO TAKE CARE OF A TEDDY BEAR

1. Listen to the story *Ragged Bear.*
2. How should you take care of a teddy bear? Write down your idea or ask the teacher to write it for you.
3. Draw a picture to go with your idea.
4. Turn your paper in.



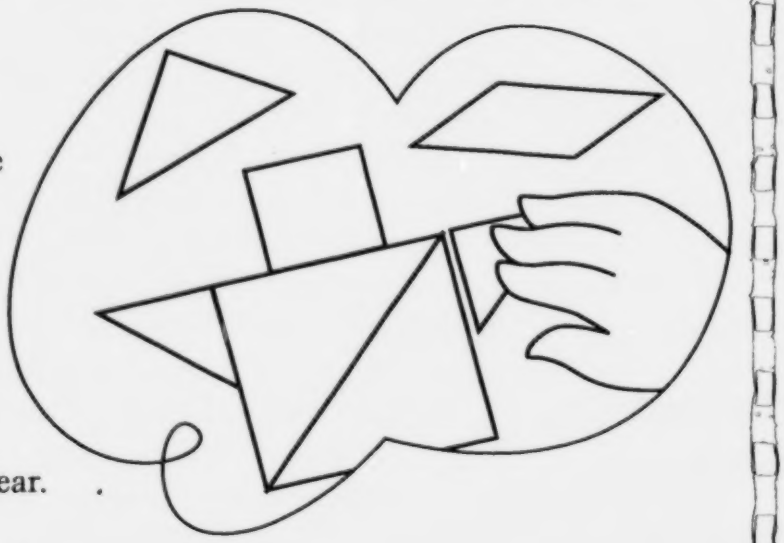
THE LOOK AND SOUND OF *T* AND *B*

1. Pick a letter—**T** or **B**. Write the letter on your paper.
2. Cut out magazine pictures that begin with your letter.
3. Glue your pictures onto the paper.



This is a reproducible page.

TANGRAM BEARS



1. Get a set of tangrams.
2. What can you make with the shapes?
3. See if you can make a bear with all the shapes.
4. Trace around your bear on the paper.
5. Give your bear a face.
6. Draw a picture around the bear. Show where the bear is.
7. Write a sentence about your picture.

BROWN BEAR, RED BEAR, BLUE BEAR ART

1. Listen to the *Brown Bear* story.
2. Put red, yellow, and blue paint in your paint cups.
3. Get brushes, paper, and water.
4. Brush a little bit of one color of paint on your tray. Mix it with another color. What do you see?
5. Mix some more new colors on the tray.
6. Pick one of your new colors and paint a teddy bear on your paper.
7. Tell the teacher how you made your teddy bear color. What other things are that color?

This is a reproducible page.

WATER-PAINT A MONSTER MAMA

1. Use the water paints to paint a picture of a new monster mama. Use your imagination. Make her different from other monster mamas.
2. Write about your monster mama on the writing paper.
3. Turn your story in.

Terry
My monster mama allways
caers chorlet. She is meen.
She likes black and green.

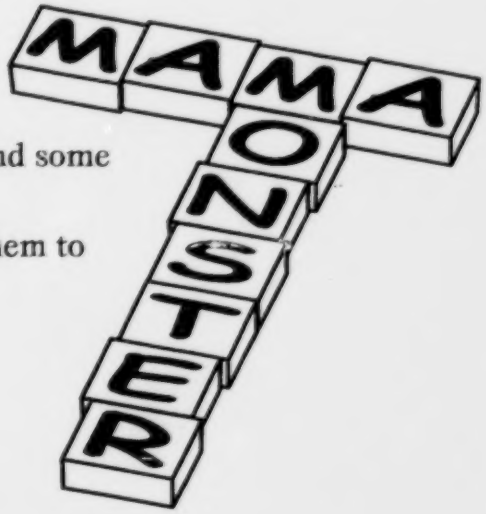
LETTER TO THE AUTHOR

1. Talk about *Monster Mama* with your group. What did you like and not like about the story and pictures?
2. Write a letter to Liz Rosenberg, the author of *Monster Mama*. Use the example to help you write your letter.
3. In your letter to Liz Rosenberg, tell her how you feel about the book. What did you like? What did you NOT like?
4. Write the author's name and address on the envelope. Look at the example.
5. Turn in your letter and envelope.
6. Fix your letter and envelope if your teacher tells you to, and mail the letter.

This is a reproducible page.

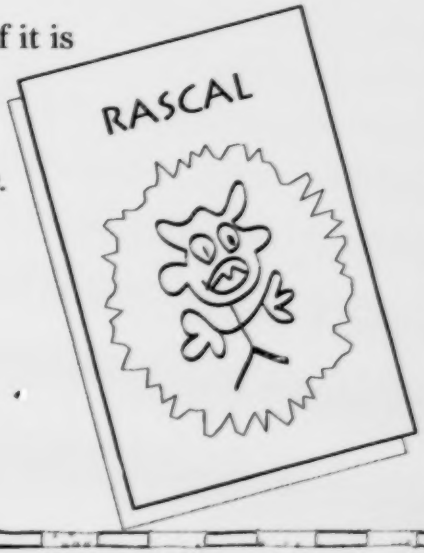
SCRABBLE (SORT OF)

1. Use the letter tiles to spell the words from the spelling list.
2. Connect the words so that some words share a letter. Some words will go across and some will go down. (Look at the picture.)
3. Find more words from the book and add them to your connected words.



GOOD WORDS FOR BAD TIMES

1. Make a list of the words Patrick Edward called the bullies in the story.
2. Choose a good word from the "Good Words to Use When Mad" list or make up one of your own.
3. If you make up your own word, ask your teacher if it is OK to use.
4. Write your word at the top of a piece of paper.
5. Draw a picture of what your word would look like.
6. Turn your paper in.



This is a reproducible page.

STRAWBERRY SHORTCAKE

1. Wash your hands!
2. Cut 3 strawberries into 4 pieces each. Put the pieces in a cup. How many pieces do you have?
3. Put 1 teaspoon of sugar over the strawberries. Stir.
4. Put your shortcake on a paper plate.
5. Pour the strawberries onto the shortcake.
6. Put one spoon of dessert topping on top.
7. Eat and enjoy!
8. Clean up your mess.
9. Write about your strawberry shortcake.

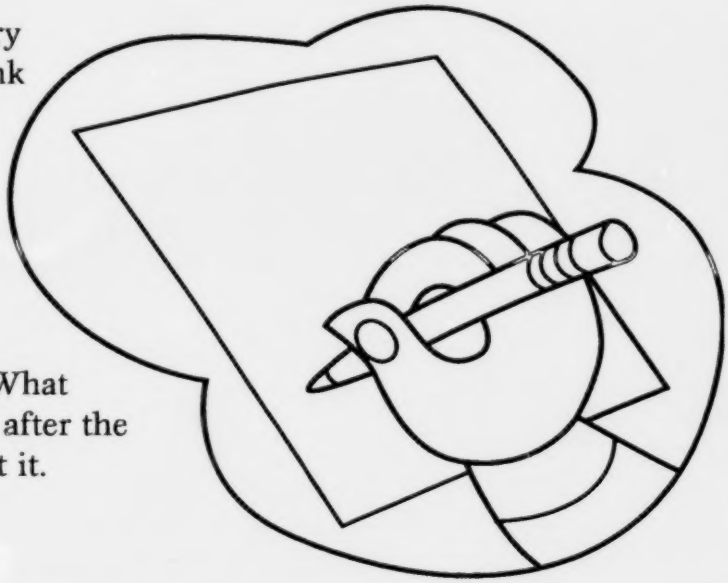
COMPARING MONSTER MAMAS

1. Look at one person's monster mama painting.
2. Pick one thing you notice about the painting. For example, is there red in the picture? Does the monster have horns?
3. Put all the paintings that have that same feature in one pile. Put the rest of the paintings in another pile.
4. Pick a new feature from someone's painting.
5. Sort the paintings using this new idea.
6. Show your teacher how you sorted your paintings.

This is a reproducible page.

PURPOSEFUL PREDICTION

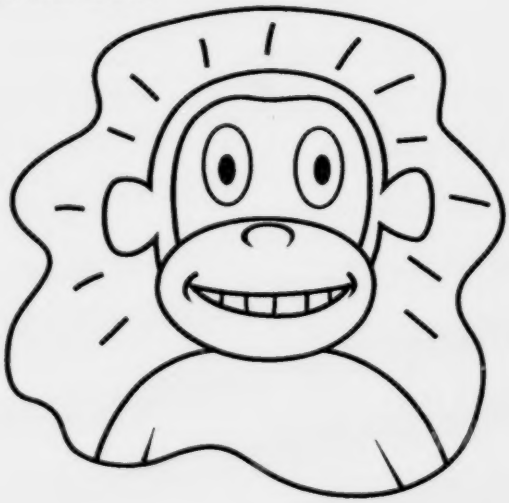
1. Look at the pictures in the story one at a time. Who do you think will get into bed next?
2. Turn the page to see if you were right. How did you know?
3. Do the same thing for all the pictures.
4. Pick someone from the story. What do you think he or she will do after the book ends? Write a story about it.
5. Turn in your story.



SIMPLE SYNONYMS COMIC STRIP

1

1. Pick someone to write answers on the Brainstorming Sheet.
2. Find all the words in the book that mean the same thing as sleeping. Write them on the Brainstorming Sheet.
3. Think of words that mean the same as waking up. Write them on the Brainstorming Sheet.
4. Think of places where people or animals could wake up. Write them on the Brainstorming Sheet.



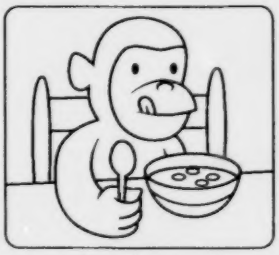
This is a reproducible page.

SIMPLE SYNONYMS COMIC STRIP (CONT.)

2

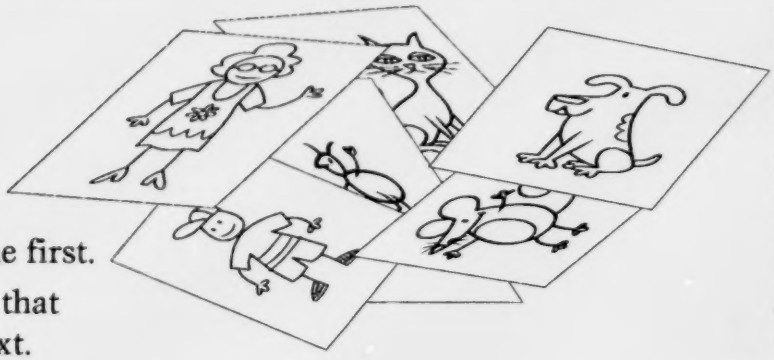
5. Fold your long piece of paper in half. Fold it in half again. Open it up. You will have 4 boxes.
6. Talk about how you could draw someone waking up. Answer Questions 4 and 5 on the Brainstorming Sheet.
7. Pick one of the waking words to put in your comic. Everyone should pick their own word.
8. Pick a person or animal to draw.
9. Draw your comic of someone waking up. Draw a different part of the comic in each box.
10. Add words to tell what is going on. Use the waking word at least one time.

The monkey snoozes.



Then he eats!

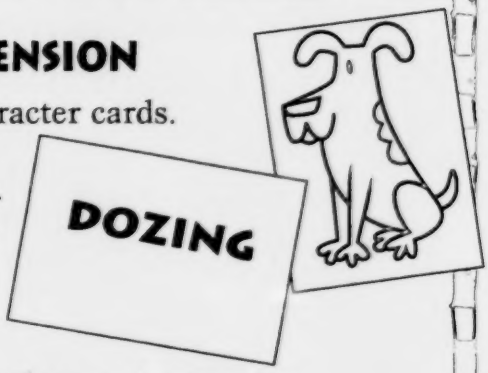
TERRIFIC TIMELINES



1. Read the story one time.
2. Close the book.
3. Who got into bed first? Put that person's card on the line first.
4. Who got into bed next? Put that person's card on the line next.
5. Put all the cards on the line in order.
6. Look in the story to see if you are right.
7. Fix the cards if you need to.
8. Use the art materials to make puppets. Each puppet should be a person or animal in the story.
9. Put on a puppet show for the rest of your class. The show should tell the story in *The Napping House.*

This is a reproducible page.

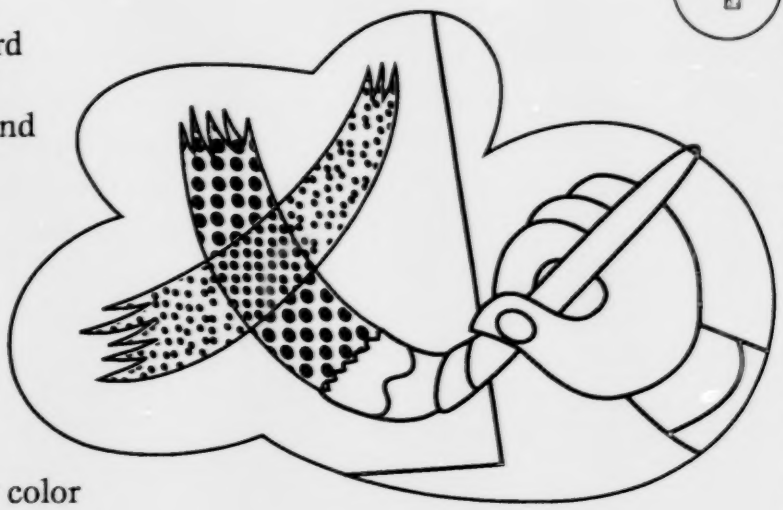
WHO WAS DOZING? CREATIVE COMPREHENSION



1. Read the words on the sleeping cards and the character cards.
2. Think about these words in the story. Match the sleeping cards to the character cards they go with.
3. Look in the book to see if you were right. Fix the cards if you need to.
4. Give everyone a "Who Was Dozing?" sleeping grid.
5. Write one sleeping word from the story in the first box on your paper. Write it on the top line.
6. Which animal or person goes with that word? Write the name on the second line.
7. Fill in all the boxes like this.
8. In the last box, write another sleeping word from the story. Or make up your own.
9. Draw a picture in each box. Show the animals or people all sleeping in a different way.

YELLOW HUES

1



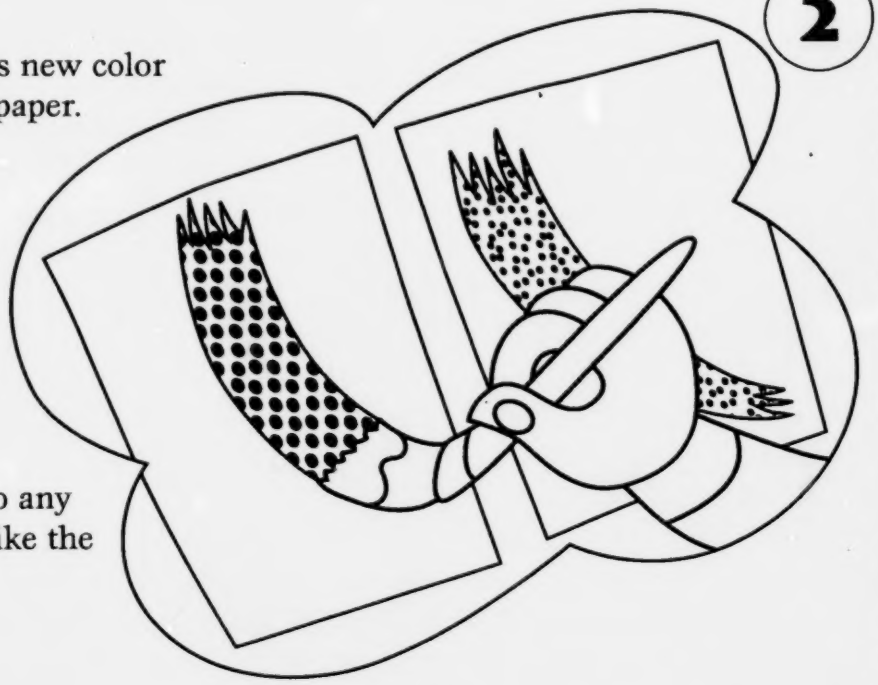
1. Take a piece of poster board and construction paper, 5 coasters, 5 paintbrushes, and a cup of water.
2. Put one color of paint in each coaster.
3. Brush a little bit of one color on the poster board.
4. Add yellow to this color. Mix. What happens?
5. Paint a sample of this new color on the construction paper.
6. Add more yellow to the color on the posterboard. What happens?

This is a reproducible page.

YELLOW HUES (CONT.)

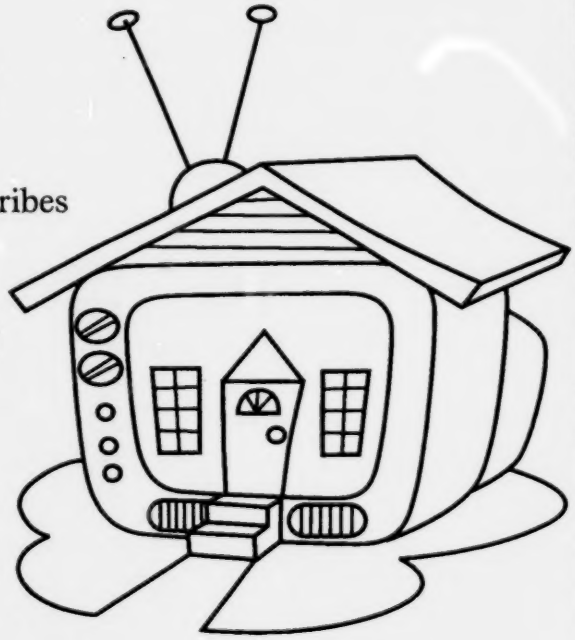
2

7. Paint a sample of this new color on the construction paper.
8. Do steps 3–7 with each color in your coasters.
9. Write down what happened when you mixed yellow with the other colors.
10. Look at the story. Do any of your colors look like the colors in the book?



ATTRIBUTES OF MY HOUSE

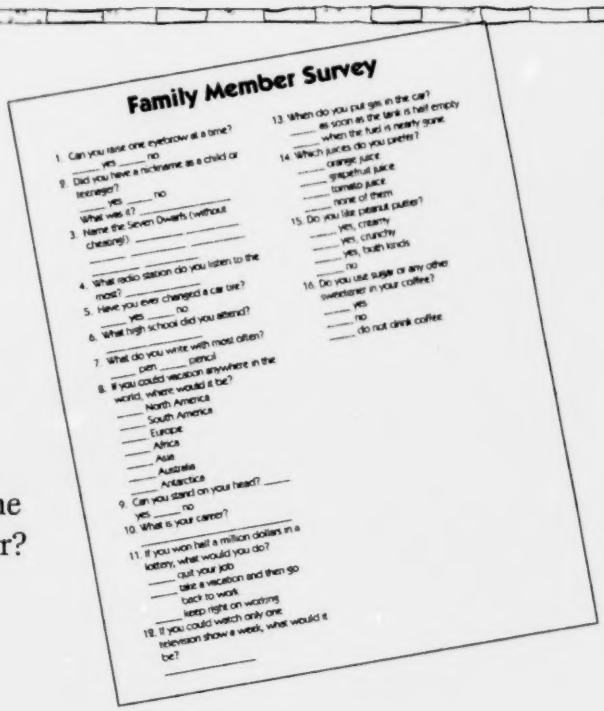
1. Pick one thing that describes your family. *Examples: You all like to eat pizza. You all watch TV.*
2. Think of a name for your house that describes what your family likes to do. *Examples: "The Pizza House," "The TV House"*
3. Talk about things you could draw in your house picture.
4. Draw a picture of your new home.
5. Write about your house. Tell why you chose the name for it.
6. Turn in your picture and your story.



This is a reproducible page.

FAMILY TRIVIA

1. Answer the Student Survey about your family member.
2. Choose a partner.
3. With your partner, compare your answers with your family member's answers. Then check your partner's answers with his or her family member's answers.
4. How close did you come to getting the same answers as your family member? How close did your partner come?

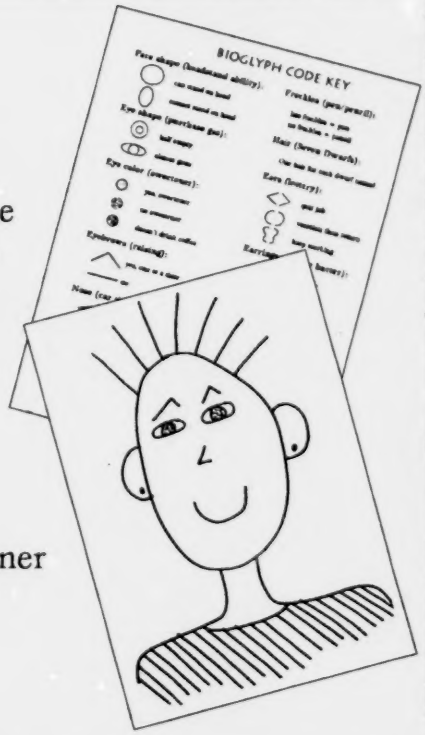


Family Member Survey

1. Can you raise one eyebrow at a time? ____ yes ____ no
2. Did you have a nickname as a child or teenager? ____ yes ____ no
   What was it? _____
3. Name the Seven Dwarfs (without cheating!) _____ _____ _____ _____ _____ _____ _____
4. What radio station do you listen to the most? _____
5. Have you ever changed a car tire? ____ yes ____ no
6. What high school did you attend? _____
7. What do you write with most often? ____ pen ____ pencil
8. If you could vacation anywhere in the world, where would it be?
   ____ North America
   ____ South America
   ____ Europe
   ____ Africa
   ____ Asia
   ____ Australia
   ____ Antarctica
9. Can you stand on your head? ____ yes ____ no
10. What is your career? _____
11. If you won half a million dollars in a lottery, what would you do?
    ____ quit your job
    ____ take a vacation and then go back to work
    ____ keep right on working
12. If you could watch only one television show a week, what would it be? _____
13. When do you put gas in the car?
    ____ as soon as the tank is half empty
    ____ when the fuel is nearly gone
14. Which juices do you prefer?
    ____ orange juice
    ____ grapefruit juice
    ____ tomato juice
    ____ none of them
15. Do you like peanut butter?
    ____ yes, creamy
    ____ yes, crunchy
    ____ yes, both kinds
    ____ no
16. Do you use sugar or any other sweetener in your coffee?
    ____ yes
    ____ no
    ____ do not drink coffee

USING "BIOGLYPHS": CODED PICTURES

1. Get out the survey form that your family member filled out.
2. Make a bioglyph about your family member. Use the Bioglyph Code Key to help you decide what code to use for each fact about your person. (Use the code given on the Code Key or make up your own code. If you make up your own code, make a key showing what your code is.)
3. Choose a partner.
4. Trade bioglyphs with your partner. See if you can "read" your partner's bioglyph. Then ask your partner if you are right.
5. Fix your bioglyph if you need to.



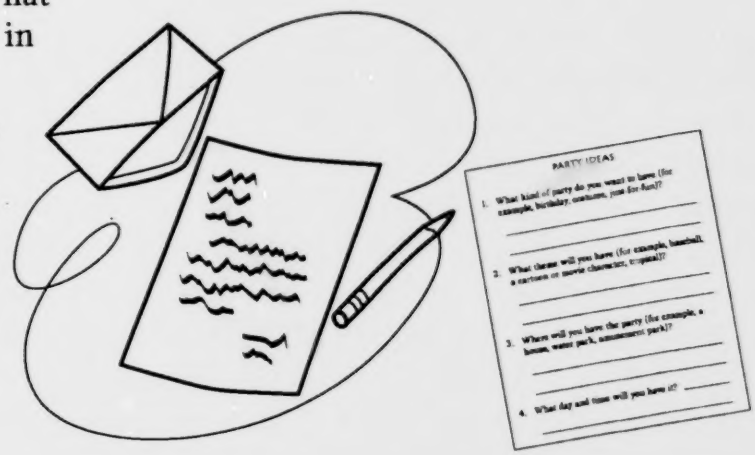
This is a reproducible page.

ALBUM OF FAMILY JOBS

1. Read or listen to *Amelia Bedelia's Family Album.*
2. Take one piece of white paper for each family member and one piece for the cover.
3. Write a sentence about each family member at the bottom of each piece of paper.
4. Draw a picture of each family member working at his or her job(s).
5. Put your book together.
6. Answer the questions on the Self-Evaluation sheet.

PARTY INVITATION

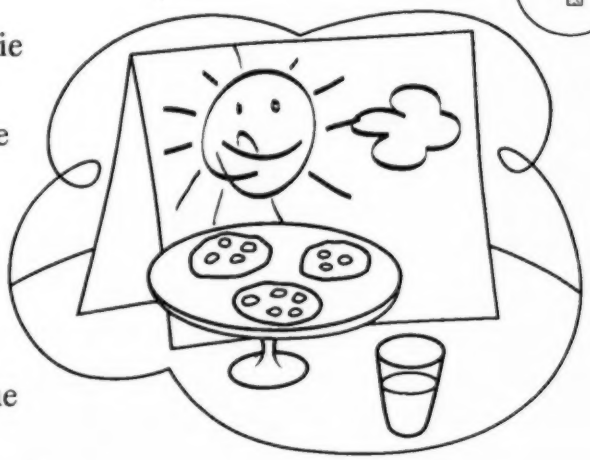
1. Work with your group to answer the questions on the Party Ideas sheet.
2. Decide who you are going to send your letter to. If possible, choose a member of your family who lives out of town.
3. Work as a group to decide what information you will all put in your letters.
4. Write your letter. Be sure to follow the example your teacher showed you.
5. Turn your letter in.



This is a reproducible page.

COOKIE COMMERCIALS

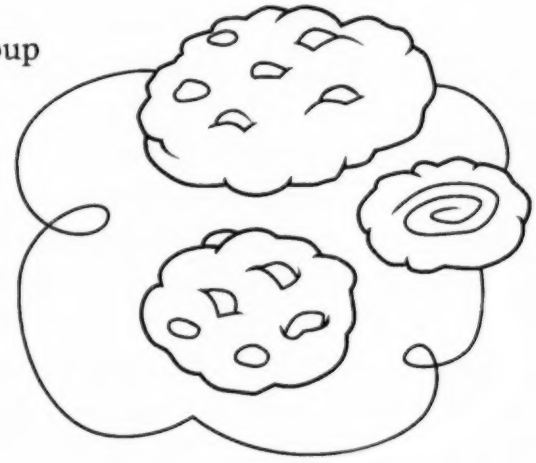
1



1. Write the name of your favorite cookie on a piece of paper.
2. List what you like about your favorite cookie. What ingredients are in it? What does it taste like? What does it look like?
3. Tell the group which cookie is your favorite and what you like about it.
4. The group picks ONE cookie to be the group favorite.
5. Think of some ideas for your commercial.
6. Decide what props you will use.

COOKIE COMMERCIALS (CONT.)

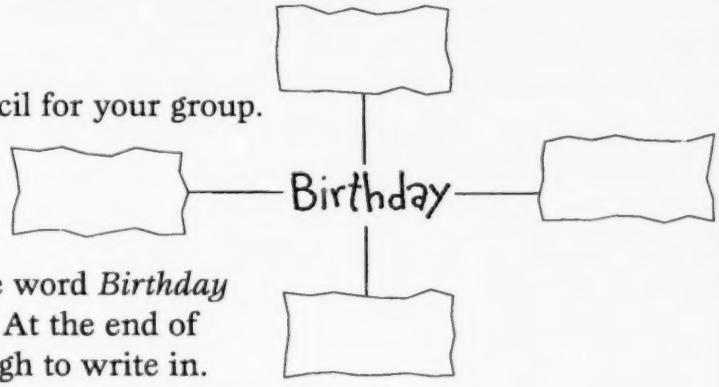
2



7. Make two small groups. One group writes a commercial about the favorite cookie. The other group makes or finds props for the commercial.
8. Remember to look at the class list of important things to include in your commercial.
9. Practice the commercial, using the props.

This is a reproducible page.

BIRTHDAY BRAINSTORM



1. Get a piece of paper and a pencil for your group.
2. To make a mind map, write the word *Birthday* in the center of your paper.
3. Draw 5 or 6 lines out from the word *Birthday* toward the edges of the paper. At the end of each line, draw a box big enough to write in.
4. Think of 5 or 6 main things you would need for a birthday party. *Example: food*
5. Write one of these main ideas in each box on your paper.
6. Now think of lots of examples of the ideas you wrote in each box. Write the examples in the box where they belong. *Example for foods: cake*
7. Give the mind map to your teacher.

QUILTING BEE

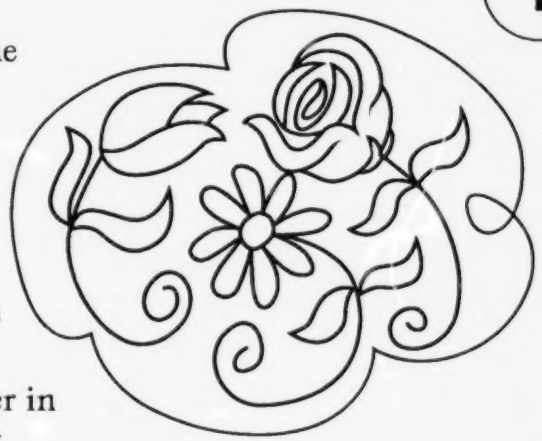
1. Choose a piece of white construction paper.
2. Look at the different shapes. Choose two or three to make a pattern.
3. Make a pattern on the table using as many of each shape as you need. The pattern should have no white spaces between the shapes.
4. Glue your pattern onto the white construction paper. If your shapes hang over the edge of the white paper, you can trim them off when the glue is dry.
5. Name your design. Write the name of the design on the back of the paper.
6. Write a short story about how your design came to be.

This is a reproducible page.

FLOWER POETRY

1

1. Choose a different flower from everyone else in your group.
2. Observe how the flower looks, smells, feels, and tastes. You should even listen to the flower.
3. Write down what you noticed about your flower on the Flower Observation Sheet.
4. Write a poem that describes your flower in five sentences. Each sentence will start like this:



A _____(name of flower) is _____(touch).

A _____(name of flower) is _____(see).

FLOWER POETRY (CONT.)

2

A _____(name of flower) is _____(hear).

A _____(name of flower) is _____(smell).

A _____(name of flower) is _____(taste).

5. Fill in the blanks of the poem with words about your flower. Use information from your Flower Observation Sheet. For example,

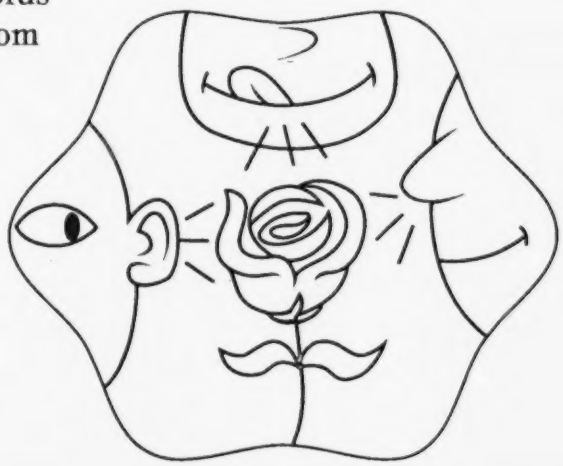
A rose is *as soft as cotton.*

A rose is *as red as Mom's lipstick.*

A rose is *quiet.*

A rose *smells like perfume.*

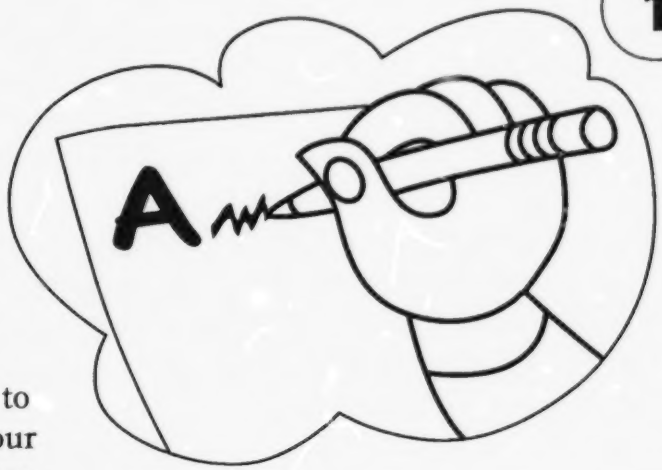
A rose tastes *like cotton candy.*



This is a reproducible page.

SCHOOL ALPHABET

1



1. Pick a letter from the paper sack. If you get one you used in another workshop, put it back and pick another one.
2. Look through the list of words the class made and choose one you like that starts with your letter. If you can't find a word that starts with your letter, try to think of one yourself, or ask your group to help, or use a dictionary.
3. Write a sentence about what your word does in a school. Use your word at least one time in the sentence.

SCHOOL ALPHABET (CONT.)

2

*Example: "A **pencil sharpener** keeps my pencil sharp so I can write with it."*

4. Find a partner and read each other's sentences. Fix your sentence if you need to.
5. Write your new sentence on the sheet of computer paper. Make sure you leave room to draw your picture.
6. Draw a picture to go with your sentence.
7. Leave the pages on the workshop table to be made into a book, or give them to your teacher.

This is a reproducible page.

ALPHABETICAL ALLITERATION

1

1. In the first part of this activity, you picked an animal from the list made by the class. (The word for your animal should start with the same letter you picked at the beginning of the activity.) Now give your animal a name that starts with your letter.

   Example: Hippo Hal

2. Write an ***alliterative sentence*** about your animal. (***Alliterative*** means that most of the words in the sentence start with the same letter or sound.)

   Example: Hippo Hal's harmonica happily hums.

ALPHABETICAL ALLITERATION (CONT.)

2

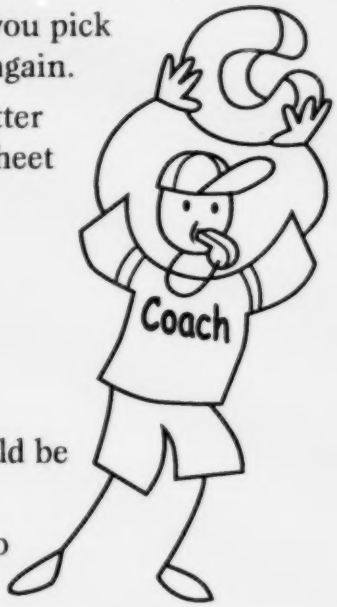
3. Use the art materials on the table to create your animal. You may want to include things from the sentence you wrote, for example, a harmonica for Hippo Hal.
4. Leave your animal and sentence at the workshop table or turn it in to your teacher.

This is a reproducible page.

ALPHABETIZING

1. Read the book with your group. Take turns reading a page.
2. Look at one page of the book and name all of the things the group can see in the border of the page. Pick one group member to write down the words everyone thinks of.
3. Everyone chooses one or two words from the list you made to look up in the dictionary. If your word was spelled wrong, let the rest of your group know. Write the correct word on the notebook paper.
4. Write each word on an index card.
5. Work together to place the index cards in alphabetical order.
6. When you are sure your cards are in the right order, pick one person to write the words (in order) on a sheet of paper. Turn it in to your teacher.

THE ABC'S OF SPORTS



1. Each person chooses a letter from the paper sack. If you pick a letter you've already used in another activity, pick again.
2. Write a sentence about sports that begins with the letter you picked. Write it in pencil at the bottom of your sheet of paper.

   Examples: ***T** is for **Time** out.*
   ***I** is for **Ice** skates.*
   ***C** is for **Coach**.*
3. Go over your sentence with a marker.
4. Make a picture about your sentence. Your letter should be part of the picture.
5. Leave your page at the workshop table or turn it in to your teacher.

This is a reproducible page.

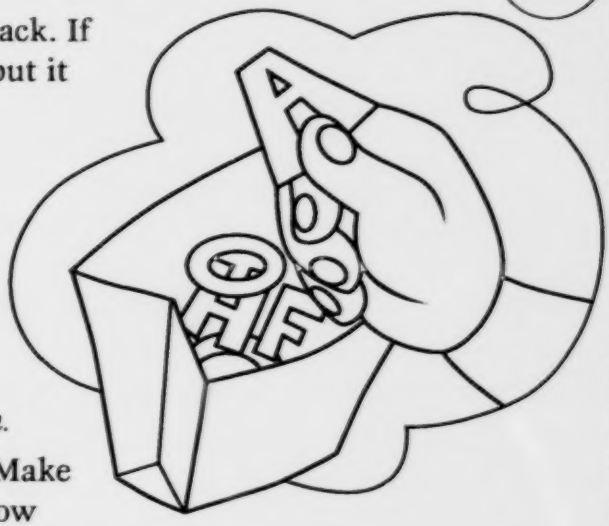
AN ACTION-VERB ALPHABET

1

1. Pick a letter of the alphabet from the sack. If you get a letter you have used before, put it back and try again.
2. Write a sentence that tells what is happening to your letter or what your letter is doing. Be sure you use an **action** word that begins with your letter.

   *Examples: The **t** is **t**wisting.*

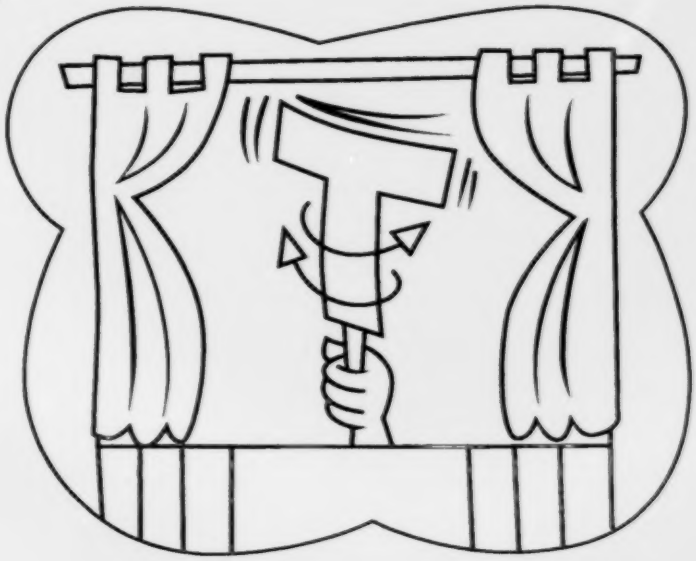
   *The **m** is being **m**owed down.*
3. Make a puppet or prop of your letter. Make something that fits into the kind of show your class will be doing.



AN ACTION-VERB ALPHABET (CONT.)

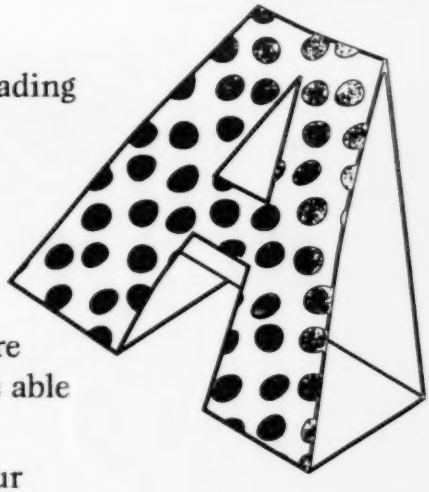
2

4. Make any other props you need to show what your letter is doing or what is happening to it.
5. Practice doing your part of the show.
6. Perform the alphabet show for another class or for your parents.



This is a reproducible page.

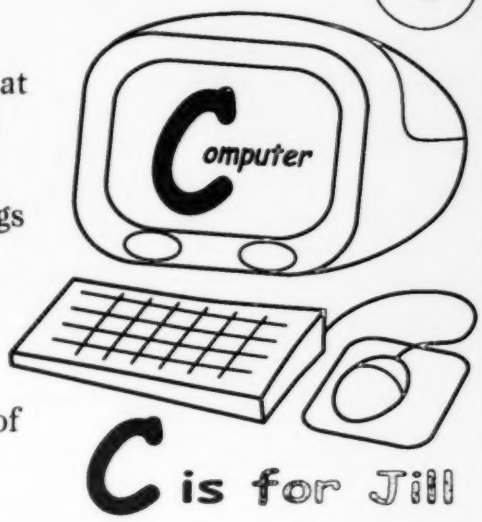
ALPHABET CONSTRUCTIONS



1. Read the book with your group. Take turns reading a page.
2. Pick a letter of the alphabet from the paper sack. If you pick a letter you used in another workshop, try again.
3. Build your letter using the art materials on the table. (You may add other materials that are in the art or writing area.) Your letter must be able to stand up by itself.
4. Leave the letter at the table, or turn it in if your teacher asks for it.

WHICH LETTER IS FOR ME?

1



1. Pick a leader for your group.
2. The leader asks each student in the group, "What do you like to do for fun?" Talk about this until everybody has given some answers.
3. Think about things you like to do or about things you are good at. *(Examples: swimming, running, painting, computers, watching TV, eating pizza.)* Pick one of these things to draw a picture about. Make sure the first letter of the thing you will draw is *not* the same as the first letter of your name.
4. Draw your picture. Show the first letter of the thing you like to do in the picture.

This is a reproducible page.

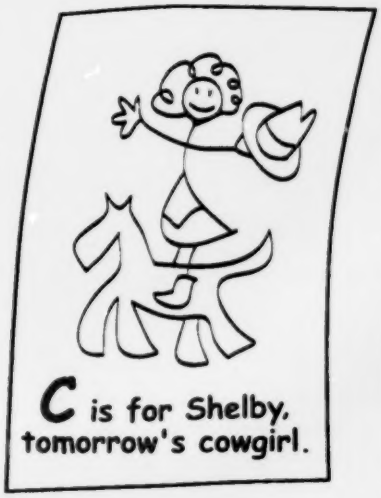
WHICH LETTER IS FOR ME? (CONT.)

2

5. On the front of the paper, write
   [Letter] is for [fill in your name]. Why?
   Examples: ***R*** *is for Tina. Why?*
   P *is for Jermaine. Why?*
6. On the back of the paper, answer the question by starting with
   Because _____
   Examples: *Because Tina likes to* ***read****.*
   Because Jermaine likes to eat ***pizza*** *and make* ***popcorn****.*
7. Leave the pages on the table to be made into a class alphabet book.

WHO WILL I BE?

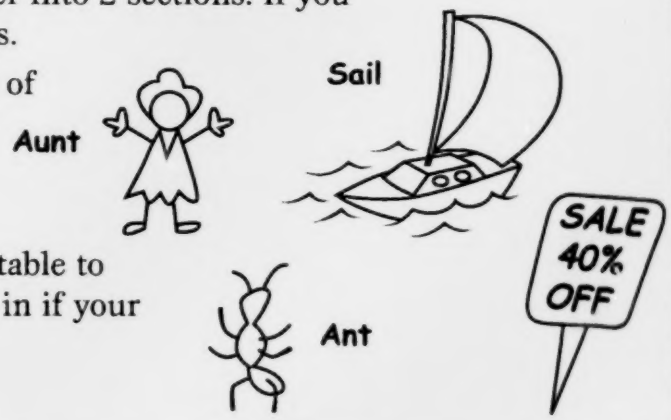
1. Take turns reading the story. Look carefully at each page. Before turning the page, guess what the next page will show.
2. What would you like to be or do when you grow up? Share your idea or ideas with the group.
3. Pick one of your ideas about what you want to be. Write a sentence about your idea on the paper, using the pattern from the story: [Letter] is for [your name], tomorrow's _____.
   Example: ***C*** *is for Shelby, tomorrow's* ***cowgirl****.*
4. Draw a picture about your statement.
5. Leave your page at the workshop table, or turn it in if your teacher asks you to.



This is a reproducible page.

HELPFUL HOMOPHONES

1. Pick a set of homophones from the sack or basket. (Don't put your strip back in after you choose.)
2. Look up your words in the dictionary to make sure you know what they mean.
3. If you have 2 words, fold your paper into 2 sections. If you have 3 words, fold it into 3 sections.
4. Write one of your words at the top of each section of the paper.
5. Draw a picture in each section to show what the word means.
6. Leave your pages at the workshop table to be made into a book, or turn them in if your teacher asks you to.



This is a reproducible page.

INDEX

A

***A My Name Is Alice*, 158, 169, 194**
***ABC T-Rex*, 158, 175, 194**
Active learning, 4, 8, 12
Ada, Alma Flor, 155
Ahlberg, Allan, 46, 155
Ahlberg, Janet, 46, 155
***Albert's Alphabet*, 158, 180, 194**
Alborough, Jez, 15, 18, 26, 37
Alliteration, 166–167, 192–193
Almanac, using, 135–136
Alphabetizing, 173–174
***Amelia Bedelia*, 104–105, 155**
***Amelia Bedelia and the Surprise Shower*, 102–103, 105, 108, 141, 145, 148, 155**
***Amelia Bedelia's Family Album*, 102–104, 106, 110, 114, 118, 123, 155**
American Sign Language, 184–185
***Animalia*, 158, 192, 194**
Art materials, using
for three-dimensional projects, 28–29, 84–85, 127–129, 145–147, 166–167, 175–176, 178–179, 180–181, 192–193
for two-dimensional projects, 32–33, 44–45, 55–56, 77–78, 79–80, 87–88, 93–94, 95–96, 104–105, 118–120, 163–165, 166–167, 175–176, 182–183, 186–187, 188–189, 192–193
***Aster Aardvark's Alphabet Adventures*, 158, 166, 194**
Atlas, using, 135–136, 169–170
Author, letter to, 46–47

B

Base, Graeme, 192, 194
Bayer, Jane, 169, 194
Bioglyphs, 111, 114–117
Books, student-made, 11–12, 24–25, 34–36, 119–120, 163–164, 175–176, 182–183, 186–187, 192–193
Bourke, Linda, 188, 194
Brett, Jan, 15–16, 34, 37
***Brown Bear, Brown Bear, What Do You See?*, 14–15, 32, 37**

C

Classifying, 163–165
***A Cloak for the Dreamer*, 145–147, 155**
Collages, making, 26–27, 192–193
Color, exploring, 32–33, 44–45, 93–94
Comic strips, designing, 79–81
Commercials, writing and performing, 127–129
***Cowboy Alphabet*, 158, 163, 194**
Cutouts
family figures, 43
feet, 74–75

D

***Dear Peter Rabbit*, 123, 155**
Dessert, making, 60–61
Dictionary, using, 173, 189, 193
Die-cuts
letters, 163, 166, 175, 178, 180, 193
pictures, 42–43, 72–75
Drawing. *See* Art materials, using, for two-dimensional projects

E

Elting, Mary, 182, 194
Envelope model. *See* Handouts, classroom
Ernst, Lisa Campbell, 155
Estimating, 18, 91
***Eye Spy: A Book of Alphabet Puzzles*, 158, 188, 194**

F

Families, 42, 72–73, 95–96, 110–111, 114–115, 118–120
Flannel-board
activities, 20–21, 42
cutouts, 43
Folsom, Michael, 182, 194
Friedman, Aileen, 146, 155
***From Idea to Toy*, 14–15, 28, 30, 37**
Fuchshuber, Annegert, 28, 37

G

Glyphs. *See* Bioglyphs
***Goldilocks and the Three Bears* (James Marshall), 14–16, 34, 37**
***Goldilocks and the Three Bears* (Jan Brett), 14–16, 34, 37**
***Good Driving, Amelia Bedelia*, 102–103, 105, 109, 152, 154–155**
***Grandfather Tang's Story: A Tale Told With Tangrams*, 31, 37**
Graphs
examples of, 66, 76, 116–117, 130, 131, 134
making
bar, 42, 65
object, 18–19
picture, 72–73, 130–132

H

***The Handmade Alphabet*, 158, 184, 194**
Handouts, classroom
Alphabet Books section
"Alphabet Brainstorming Sheet," 168
Blank world map, 172
"Homophones," 191
"Where in the World?," 171
A Look at The Napping House section
"Simple Synonyms Comic Strip Brainstorming Sheet," 81
"Who Was Dozing?" sleeping grid, 90
Lovable, Literal Amelia Bedelia section
"Bioglyph Code Key," 117
"Family Member Survey," 112
"Flower Observation Sheet," 151
Letter model, 125
"Major League Baseball Teams," 139
"Party Ideas," 126
"Sample Bioglyph," 116
Statements from Amelia Bedelia books
Amelia Bedelia and the Surprise Shower, 108
Amelia Bedelia's Family Album, 106
Good Driving, Amelia Bedelia, 109
Play Ball, Amelia Bedelia, 107
"Student Self-Evaluation," 122
"Student Survey: How Well Do I Know _____?," 113
My Mom, Your Mom, and Monster Mama section
Envelope model, 149
"Good Words to Use When Mad," 57
Letter model, 48
"*Monster Mama* Spelling Words," 54

Harbaugh, Kittylee, 115, 155
Homonyms. *See* Homophones
Homophones, 188–191
***Hyperstudio*, 142, 155**

I

Illustrations, discussing, 44–45, 93–94, 173, 192, 145–147
***Inspiration*, 143, 155**
Invitation, writing an, 123–124

J

***The Jolly Postman, or Other People's Letters*, 40, 46, 123, 155**

K

Kellogg, Steven, 166, 194
Key experiences, elementary, 9
math
building complex shapes by putting simple shapes together, 145
comparing collections 1-to-1; determining "more," "less," "the same as," 20
comparing lengths by side-by-side matching, 18
constructing with 2-d, 3-d shapes; recognizing like shapes; naming simple shapes (circle, square, triangle, cube, cone), 30, 145
creating and extending simple linear patterns, 97
estimating a numerical measure prior to actual measurement, 91
identifying attributes of 2-d and 3-d objects (corners, faces, curves, edges); sorting by shape, size, 145
making object graphs, 18
making picture graphs, 114, 130
making pictures and diagrams showing 1-to-1 correspondence (pairing, connecting, tallying), 130
recognizing or counting small sets, 60, 91
sorting a collection into 2 categories, based on negation; sorting into 2 or more mutually exclusive categories, 20
talking about, picturing, and writing about addition and subtraction events; writing number sentences using +, -, and =, 91
using words, pictures, and models to represent experiences with collecting, sorting, counting, constructing, pouring, and moving, 130, 135
movement
acting upon movement directions, 184
expressing creativity in movement, 184
music
creating and singing a new verse to a known song, 82
exploring the singing and speaking voice, 50
responding to different types of music, 50
singing simple songs alone and with others, 82
using coordination skills in performing action songs, 50
reading
acquiring, strengthening, and extending specific reading skills: auditory discrimination, letter recognition, decoding, vocabulary development, 26, 52, 79, 87, 114, 173, 192
expanding comprehension and fluency skills: activating prior knowledge; determining purpose, considering context, making predictions; developing strategies for interpreting narrative and expository text; reading varied genres of children's literature, 77, 84, 87, 95, 97, 135, 178, 182, 186, 188, 192
experiencing varied genres of children's literature, 64, 166, 182, 188, 192
reading and listening to others read in a purposeful context, 60, 97, 130, 169, 182
reading in specific content areas, 64, 169
reading own compositions, 154
science
classifying materials into small groups based on common attributes, 62
designing and building simple structures, 180
discussing observations, 32, 93
increasing or decreasing a causal factor and comparing the effects produced, 93
looking at familiar things in a new way: observing closely, systematically, and objectively, 28, 93, 148
manipulating physical objects to produce an effect or change, 32
observing and identifying a change, 32, 93
observing color, shape, form, and pattern, 62, 93
ordering objects according to variation along a single dimension, 20
taking something apart to observe it more closely, 148
using all the senses to investigate, explore, and observe the world, 148
using books, pictures, charts, and computers to gain further information, 169
using plans supplied by others to make simple structures or materials, 28
using standard measuring tools, 60
speaking and listening
acquiring, strengthening, and extending speaking and listening skills: discussing to clarify observations or to better follow directions; discussing to expand speaking and listening vocabulary; discussing to strengthen critical thinking and problem-solving abilities, 26, 34, 55, 79, 87, 115, 135, 163, 178
asking and answering questions, 110
making and using recordings, 82
participating in singing, storytelling, poetic and dramatic activities, 82, 127, 148, 154, 178
recalling thoughts and observations in a purposeful context, 55, 64, 77, 84, 87, 95, 110, 115, 118, 127, 141, 152, 154
speaking their own language or dialect, 95
stating facts and observations in their own words, 20, 22, 62, 77, 95, 110, 118, 141, 152
using language to solve problems, 28, 81, 186

writing
acquiring, strengthening, and extending writing skills: letter formation; sentence and paragraph formation; capitalization, punctuation, and grammatical usage; spelling; editing and proofreading for mechanics, content, and style, 46, 52, 58, 163, 173, 188
expanding the forms of composition: expressive mode,transactional mode, poetic mode, 46, 77, 79, 123, 135, 163
expressing thoughts in writing, 24, 44, 46, 95, 118, 123, 141, 166
observing the connections between spoken and written language, 24, 34, 50, 123, 127
publishing selected compositions, 34
sharing writing in a purposeful context, 175
writing in conventional forms, 44, 55, 58, 118, 123, 152, 163, 166, 175, 182
writing in specific content areas, 175
writing in unconventional forms: scribbles, drawings, letters, invented spellings, 22, 24, 30, 34, 52, 58, 180
***Kid Pix Studio Deluxe*, 142, 155**

L

Letter model. *See* Handouts, classroom
Letter writing, 46–47, 123–124
Literature, children's—using, 3–4, 8–9, 15, 41, 71, 103, 159

M

Maps, 135–137, 169–170
Marshall, James, 15–16, 34, 37
Martin, Bill, Jr., 15, 32, 37
Measuring, 18–19, 60–61
Mind maps, constructing, 64–65, 141–144
Mini-lessons, 9, 159
Mitgutsch, Ali, 15, 28, 37
***The Monster Book of ABC Sounds*, 158, 173, 194**
***Monster Mama*, 40–67**
Most, Bernard, 175, 194
Music. *See* Singing
***My Friend Bear*, 14–15, 26, 37**

N

***The Napping House*, 70–100**
Character cards, 86
Sleeping-word cards, 89
Number sentences, 91–92

P

Painting, 32–33, 44–45, 93–94, 166–167
Papier-mâché, 28–29
Parish, Herman, 102–103, 109, 152, 154–155
Parish, Peggy, 102–104, 106–109, 110, 127, 141, 155
Pattern blocks, 97–99
Patterns, exploring
in books, 71–72, 97–99, 159, 166–167, 169, 175–176, 178–179, 182–183, 186–187
with shapes, 97–99, 145–147
in songs, 154–155
Phonemic awareness, 26–27
***Play Ball, Amelia Bedelia*, 102–104, 107, 127, 130, 135, 155**
Poetry writing, 148–149
Predictable books, 32, 71, 182, 186
Predicting story events, 77–78, 104–105, 110–111, 127, 141, 152
Presentations, student, 178–179, 189
commercials, 127–129
projects, 119, 142
puppet shows, 84–85, 178–179
role plays, 56
songs, 50–51, 82–83, 154–155
student stories, 36
Puppets, making, 84, 178–179

Q

***Q Is for Duck: An Alphabet Guessing Game*, 158, 182, 194**

R

***Ragged Bear*, 14–15, 24, 37**
Rankin, Laura, 184, 194
Reidel, Marlene, 28, 37
Rice, James, 163, 194
Rosenberg, Liz, 40–41, 44, 46–47, 67

S

***Sam Johnson and the Blue Ribbon Quilt*, 102, 145, 155**
Senses, investigating with the, 148–149
Sequencing
in comic strips, 79–80
story events, 34–36, 58–59, 77–78, 84–85, 97–98, 152–153, 154–155
Seriation, 20–21
Shannon, George, 186, 194
Sign language. *See* American Sign Language
Singing, 50–51, 82–83, 154–155
Sizes, comparing, 18–19, 20–21, 22–23
Snow, Alan, 173, 194
Software, computer, 142–143, 155
Sorting, 20–21, 22–23, 62–63
Spelling, 52–53, 173, 184–185, 188–189
Sports
graphing favorite, 130–134
identifying major league baseball teams, 135–140
Strawberry shortcake, making, 60–61
***Stringbean's Trip to the Shining Sea*, 47, 67**
Student-initiated workshops. *See* Workshops
Student instruction cards
All Kinds of Bears, 197–199
Alphabet Books, 212–218
A Look at The Napping House, 203–206
Lovable, Literal Amelia Bedelia, 207–211
My Mom, Your Mom, and Monster Mama, 200–202
using, 9, 11
Synonyms, 23, 79–80, 87–88

T

Tangrams, 30–31
Teacher-facilitated workshops. *See* Workshops
Timelines, making, 84–85
***Tomorrow's Alphabet*, 158, 186, 194**
Tompert, Ann, 31, 37
Tryon, Leslie, 180, 194

V

Van Allsburg, Chris, 178, 194
Venn diagram, 16, 34, 111
Verbs, 178–179

W

Weninger, Brigitte, 15, 24, 37
***Where's My Teddy?*, 14–15, 18, 20, 22, 37**
Williams, Jennifer, 47, 67
Williams, Vera B., 47, 67
Wood, Audrey, 71–72, 77, 100
Word webs. *See* Mind maps, constructing
Workshops, small-group instructional, 4–7
advantages of using, 7–8
literature-based, rationale for, 3
organizing, 4–5, 10–12
rotation of, 5–7, 10–11
student-initiated, 7, 11
teacher-facilitated, 7, 9, 11–12
Writing. *See also* Books; Commercials, writing and performing; Letter writing; Poetry writing
creative/expressive, 21, 58–59, 65, 77–78, 79–80, 95–96, 146, 166–167
explanatory, 22–23, 24–25, 30–31, 45, 60–61, 94, 119–120, 132, 164–165

Y

***Yours Truly, Goldilocks*, 123, 155**

Z

***The Z Was Zapped*, 158, 178–179, 194**

ABOUT THE AUTHORS

Kathy Morrison holds a doctorate in early childhood education and is an assistant professor in that field at the University of Texas at Arlington. Her areas of expertise include science and technology for young children, family communication, and the constructivist approach to education. Kathy has been a preschool and elementary consultant for High/Scope Educational Research Foundation since 1991. She has conducted training on technology for young children, family communication, and language-based workshops at the annual High/Scope International Conference. Kathy is also the author of *Family Friendly Communications* (National Association for the Education of Young Children) and *Beginning Science: The Essential Elements* (T. S. Denison).

Kathy's daughter and co-author, **Tina Dittrich**, has worked for Grapevine/Colleyville Independent School District in Grapevine, Texas, for 6 years. She taught third and fifth grade, spent 2 years as a specialist in gifted and talented services, and is currently back in the classroom teaching fifth grade. Tina has conducted training sessions on elementary math and gifted education at various conferences, including the High/Scope International Conference and the Texas Association for the Gifted and Talented (TAGT).

Workshop-Related High/Scope® Resources

To order the children's books that accompany the workshops in this book, please contact High/Scope: Phone: 1-800-40-PRESS Fax: 1-800-442-4FAX

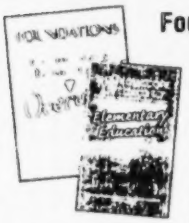
ITEM#	TITLE	List Price	H/S Retail
EHB556	A My Name Is Alice	$15.99	**$13.59**
EHB518	ABC T-Rex	$13.00	**$11.05**
EPB602	Albert's Alphabet	$5.99	**$5.09**
EHB544	Amelia Bedelia	$14.95	**$12.71**
EHB546	Amelia Bedelia and the Surprise Shower	$15.95	**$13.56**
EHB526	Amelia Bedelia's Family Album	$15.95	**$13.56**
EHB565	Animalia	$18.95	**$16.11**
EPB606	Aster Aardvark's Alphabet Adventures	$4.95	**$4.21**
EHB161	Brown Bear, Brown Bear, What Do You See?	$15.95	**$13.56**
EHB748	Cowboy Alphabet	$14.95	**$12.71**
EHB569	Goldilocks and the Three Bears (Marshall)	$15.99	**$13.59**
EHB762	Goldilocks and the Three Bears (Brett)	$16.99	**$14.44**
EHB520	Good Driving, Amelia Bedelia	$15.00	**$12.75**
EHB558	Grandfather Tang's Story	$16.00	**$13.60**
EHB324	The Handmade Alphabet	$15.99	**$13.59**
EHB560	The Jolly Postman	$17.95	**$15.26**
EHB615	The Monster Book of ABC Sounds	$4.99	**$4.24**
EHB554	Monster Mama	$15.95	**$13.56**
EHB512	My Friend Bear	$16.99	**$14.44**
EHB110	The Napping House	$16.00	**$13.60**
EHB548	Play Ball, Amelia Bedelia	$15.95	**$13.56**
EPB408	Q Is for Duck	$6.95	**$5.91**
EPB402	Ragged Bear	$6.95	**$5.91**
EHB524	Sam Johnson and the Blue Ribbon Quilt	$15.89	**$13.51**
EHB540	Tomorrow's Alphabet	$16.00	**$13.60**
EHB516	Where's My Teddy?	$16.99	**$14.44**
EHB550	The Z was Zapped	$17.95	**$15.26**

* All books subject to publisher's availability

To see a full listing of High/Scope® products, visit our Web site: www.highscope.org

Related High/Scope® Resources

Elementary Curriculum Guides



Foundations in Elementary Education: Overview

This guide and accompanying video can help you get acquainted with the High/Scope® approach to elementary education. They provide an effective summary to use in explaining the High/Scope® approach to parents, teachers, and administrators. Guide may be purchased separately.

Guide: BK-E3007 $10.95;
Guide and video: BK-E3011SET $15.95

C. Hohmann. Soft cover, 56 pages, 1996.
1-57379-005-2 (manual & video); 0-929816-94-3 (manual).

Foundations in Elementary Education: Movement

For classroom teachers, physical education and music specialists, teachers working with special populations, and parents. Part 1 describes the program's philosophy, goals, and strategies. Part 2 contains information on nine movement key experiences and 80 related activities incorporating active learning. This curriculum guide complements the elementary music guide.

BK-E3006 $39.95

P. Weikart and E. Carlton. Illustrated, soft cover, 418 pages, 1995.
0-929816-93-5.

Foundations in Elementary Education: Music

Part 1 provides a general framework for implementing music in the elementary classroom. Part 2 contains information related to 21 music key experiences and associated activities.

BK-E3005 $39.95

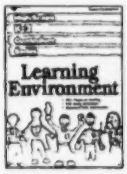
E. Carlton and P. Weikart. Illustrated, soft cover, 375 pages, 1994. 0-929816-60-9.

Foundations in Elementary Education: Music Recordings

Sing these 30 delightful songs based on important musical concepts as you enable students to develop their musical foundation. Each song is sung with simple accompaniment, so you can quickly join in. This music is designed to accompany the book *Foundations in Elementary Education: Music* by Elizabeth B. Carlton and Phyllis S. Weikart.

Cassette: BK-E3101-C $10.95; CD: BK-E3201 $15.95

Coproduced by Elizabeth B. Carlton and Phyllis S. Weikart.
1995. Cassette 1-57379-000-1 or CD 1-57379-001-X.

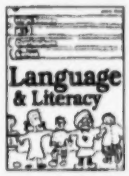


Learning Environment

This lavishly illustrated, comprehensive guide offers essential information on the physical setting, daily schedule, and teacher-child interaction strategies for active learning classrooms. Describes how to arrange and equip the learning environment and set up a daily schedule to support a balanced range of individual, small-group, and large-group learning experiences.

BK-E3004 $22.95

C. Hohmann and W. Buckleitner. Illustrated field test ed., soft cover, 156 pages, 1992. 0-929816-39-0.

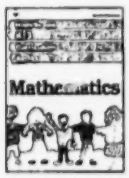


Language & Literacy

In High/Scope® classrooms, the whole-language perspective in which phonic, semantic, and syntactic cues are integrated provides the fundamentals of literacy in developmentally appropriate ways. Children use oral and written language in a dynamic learning environment. High/Scope's key experiences in speaking and listening, writing, and reading are presented, together with many enjoyable classroom-tested activities. Packed with useful information and essential teaching strategies.

BK-E3001 $22.95

J. Maehr. Illustrated field test ed., soft cover, 256 pages, 1991.
0-929816-23-4.



Mathematics

Discusses how math relates to children's stages of thinking and the adult's role. Contains over 100 hands-on activities designed for small-group learning. High/Scope's math key experiences are also presented.

BK-E3002 $22.95

C. Hohmann. Illustrated field test ed., soft cover, 304 pages, 1991.
0-929816-24-2.

Science

Help children discover science through firsthand experiences. Guided by six groups of science key experiences, teachers learn to recognize the aspects of scientific thinking and problem solving that are developing in children. The 54 activities described can be conducted with inexpensive or found materials.

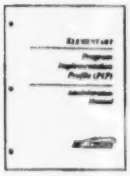
BK-E3003 $22.95

F. Blackwell and C. Hohmann. Illustrated field test ed., soft cover, 216 pages, 1991. 0-929816-25-0.

To order these or any other High/Scope® products, contact High/Scope® Press: phone (800)40-PRESS fax (800)442-4FAX
To see a full listing of High/Scope® preschool products, visit our Web site: www.highscope.org

Related High/Scope® Resources

Program Evaluation



Elementary Program Implementation Profile (PIP): Administration Manual

An ideal evaluation tool for all elementary grade settings. This manual helps you rate your program site according to physical environment, daily schedule, adult-child interaction, instructional methods, staff development, and home-school collaboration. The elementary PIP can also be used for training and pinpointing specific areas needing improvement. The manual is separate from the assessment forms.

BK-E3015 $6.95

Soft cover, 8 pages, 1997. 0-57379-031-1.

Elementary PIP Assessment Pak.

PIP Assessment Forms in sets of 25.

BK-E3016SET $14.95

1-57379-032-X.

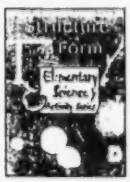
Elementary Science Activity Series

Each activity book presents a variety of interesting science activities, along with standard information designed to help teachers determine each activity's appropriateness for their students, plan its implementation, and help children focus on a range of related learning experiences.

1. Life and Environment

BK-E3008 $22.95

Soft cover, 216 pages, illustrated, 1996.
1-57379-009-5.



2. Structure and Form

BK-E3009 $22.95

Soft cover, 184 pages, illustrated, 1996.
1-57379-010-9.

3. Energy and Change

BK-E3010 $22.95

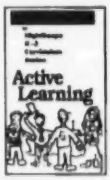
Soft cover, 176 pages, illustrated, 1996.
1-57379-011-7.

Elementary Curriculum Videotapes

Special Elementary Video Package

BK-E3013SET $104

Set of four color videos, 65 min. 1-57379-059-1.

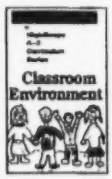


Active Learning

Empower children to become independent problem solvers, critical thinkers, and creative participants in a rapidly changing world.

BK-E2003 rental $10; purchase $30.95

Color video, 17 min., 1991. 0-929816-27-7.

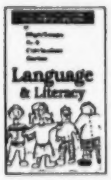


Classroom Environment

Learn why the daily schedule includes time for High/Scope's plan-do-review process and small-group instructional workshops. Video shows how High/Scope® classrooms accommodate children's physical growth, increase their intellectual growth, and foster social and emotional development.

BK-E2004 rental $10; purchase $30.95

Color video, 17 min., 1991. 0-929816-28-5.

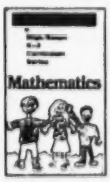


Language & Literacy

Speaking and listening, writing and reading are integrated experiences in High/Scope® elementary classrooms. Learn why the school's role is to provide opportunities for children to build on and extend their emerging language skills. This whole-language approach addresses the fundamentals of literacy.

BK-E2001 rental $10; purchase $30.95

Color video, 17 min., 1990. 0-929816-21-8.



Mathematics

See the High/Scope® mathematics curriculum in action in actual elementary classrooms across the U.S.! This video presents an overview of High/Scope's developmentally appropriate and effective method of mathematics instruction. See how enjoyable and stimulating small-group and individual activities in mathematics can be organized and presented.

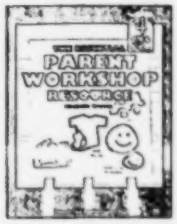
BK-E2002 rental $10; purchase $30.95

Color video, 14 min., 1990. 0-929816-22-6.

To order these or any other High/Scope® products, contact High/Scope® Press: phone (800)40-PRESS fax (800)442-4FAX
To see a full listing of High/Scope® preschool products, visit our Web site: www.highscope.org

Related High/Scope® Resources

The Teacher's Idea Books



The Essential Parent Workshop Resource: The Teacher's Idea Book 4

If you are interested in presenting workshops for parents of preschoolers, you will be delighted with this collection of 30 original workshops. Presenters will find it easy to follow the workshop format, which includes intended goals, a list of necessary materials, an introduction and interactive opening activity, central ideas for discussion, scenarios for reflection and application of ideas, and follow-up plans that encourage parents to apply the information at home. Packed with handouts and charts, it's all you need for practical, dynamic parent workshops.

BK-P1137 $25.95

M. Graves. Soft cover, photos, 180 pages, 2000. 1-57379-018-4.

100 Small-Group Experiences: The Teacher's Idea Book 3

Packed with suggestions teachers can use to provide 100 exciting small-group activities. Activities are presented in four sections: children's interests; new materials; the High/Scope® key experiences in child development; and community experiences. Chock-full of valuable ideas for introducing various concepts, activities, and materials to children in active learning settings!

BK-P1115 $25.95

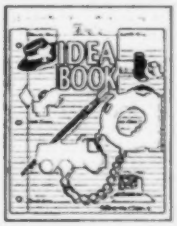
M. Graves. Soft cover, photos, 220 pages, 1997. 1-57379-029-X.

Planning Around Children's Interests: The Teacher's Idea Book 2

Like the others, the second book in this popular High/Scope® series is filled with practical teaching strategies and actual classroom examples of teacher-child interactions. All new, up-to-date, and fun for all, the ideas draw on children's interests as a rich resource for curriculum planning. An essential handbook for dedicated professionals.

BK-P1106 $25.95

M. Graves. Soft cover, photos, 171 pages, 1996. 1-57379-019-2.



Daily Planning Around the Key Experiences: The Teacher's Idea Book 1

Make each part of the daily routine a useful and focused learning experience for preschoolers and kindergartners with the practical, creative suggestions in this handbook. Provides specific ideas for each part of the daily routine, including suggested materials, questioning techniques, and ideas for small- and large-group activities.

BK-P1076 $19.95

M. Graves. Soft cover, 87 pages, 1989. 0-931114-80-2.

Supporting Young Learners Series

Supporting Young Learners 2: Ideas for Child Care Providers and Teachers

Like its popular predecessor, this book is packed with practical strategies and tips for making an active learning program the best it can be. Contains over 50 *Extensions* articles that have been updated to reflect the latest thinking on the High/Scope® Curriculum. A must-have for early childhood professionals!

BK-P1105 $25.95

N. Brickman, Ed. Soft cover, photos, 328 pages, 1996. 1-57379-006-0.

Supporting Young Learners 1: Ideas for Preschool and Day Care Providers

Provides practical answers to the day-to-day questions that arise in early childhood programs. The selections, which originally appeared in *Extensions*, are updated and deal with these and other timely issues in developmentally appropriate education.

BK-P1083 $25.95

N. Brickman and L. Taylor, Eds. Soft cover, 314 pages, 1991. 0-929816-34-X.

To order these or any other High/Scope® products, contact High/Scope® Press: phone (800)40-PRESS fax (800)442-4FAX

To see a full listing of High/Scope® preschool products, visit our Web site: www.highscope.org

Related High/Scope® Resources

Tender Care and Early Learning: Supporting Infants and Toddlers in Child Care Settings

Caregivers in infant-toddler group settings will welcome this manual describing High/Scope's active learning approach with babies and children under preschool age. It's all there—the elements of active learning; key experiences for sensory-motor learners; the organization of space and materials; children's daily schedules and caregiving routines; and adult support based on child observation, team planning, and partnerships with parents. Learn how these all come together to promote tender care and early learning for the "under threes" in High/Scope® child care centers and child care homes!

BK-F1046 $39.95

J. Post & M. Hohmann. Soft cover, illustrated, 384 pages, 2000. 1-57379-090-7.

Round the Circle: Key Experiences in Movement for Young Children, 2nd edition, completely revised and expanded!

Young children learn through play, and their play is full of movement experiences. *Round the Circle* has been completely revised to present the *High/Scope Education Through Movement: Building the Foundation* program for young children, developed by Phyllis S. Weikart. This new edition presents eight *key experiences in movement* that help adults *engage*, *enable*, and *extend* children's active movement explorations. In addition, Weikart's teaching model provides a strong framework for encouraging and supporting young children's learning. Readers will appreciate the numerous *suggested activities*, *concrete guidelines*, and *effective teaching strategies* that are peppered throughout the book. Use this well-illustrated and easy-to-understand book to make the most of children's movement adventures!

BK-M1020 $24.95

P. S. Weikart. Soft cover, 176 pages, 2000. 1-57379-096-6.

Educating Young Children: Active Learning Practices for Preschool and Child Care Programs

Written for early childhood practitioners and students, this manual presents essential strategies adults can use to make active learning a reality in their programs. Describes key components of the adult's role: planning the physical setting and establishing a consistent daily routine; creating a positive social climate; and using High/Scope's 58 key experiences to understand and support young children. Other topics include family involvement, daily team planning, creating interest areas, choosing appropriate materials, the plan-do-review process, small- and large-group times. Offers numerous anecdotes, photographs, illustrations, real-life scenarios, and practical suggestions for adults. Reflects High/Scope's current research findings and over 30 years of experience.

BK-P1111 $39.95

M. Hohmann & D. P. Weikart. Soft cover, lavishly illustrated, 560 pages, 1995. 0-929816-91-9.

Now available in Spanish. BK-L1016 $39.95

A Study Guide to Educating Young Children: Exercises for Adult Learners

The study guide you've been waiting for—a must-have workbook for High/Scope's latest preschool manual! Designed for early childhood college courses, inservice training, and independent study. Will increase your confidence and competence in using the High/Scope® Preschool Curriculum. Contains active learning exercises exploring the content of the manual in depth. Chapter topics parallel *EYC's*. Abundant, interactive exercises include hands-on exploration of materials, child studies, analysis of photos and scenarios in *EYC*, recollection and reflection about curriculum topics, trying out support strategies, and making implementation plans.

BK-P1117 $15.95

M. Hohmann. Soft cover, 275 pages, 1997. 1-57379-065-6.

To order these or any other High/Scope® products, contact High/Scope® Press: phone (800)40-PRESS fax (800)442-4FAX

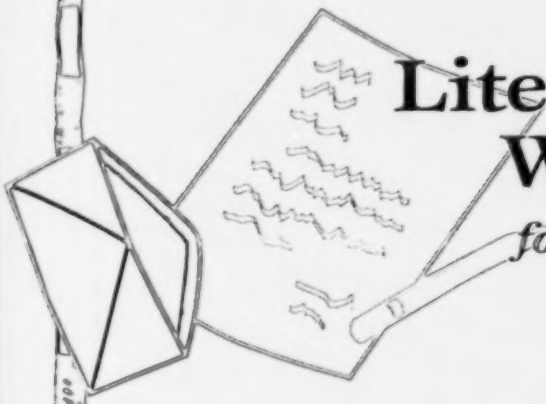
To see a full listing of High/Scope® preschool products, visit our Web site: www.highscope.org

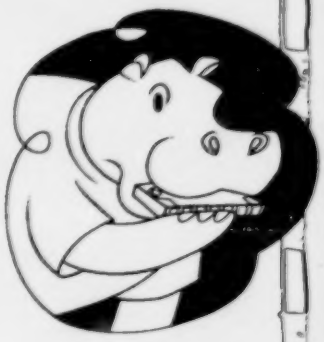
IDEAS FOR ACTIVE LEARNING

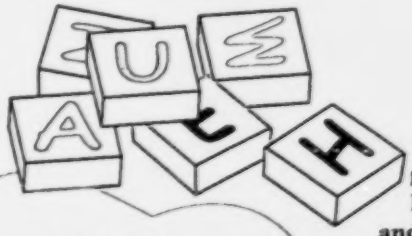
GRADES K–2

Literature-Based Workshops

for Language Arts







All children love a good story, and reading and listening to high-quality works of children's literature can be a springboard for a wealth of active learning experiences. This book provides teachers with a host of ideas for **exciting small-group instructional workshops** in the language arts for kindergarten through second grade, planned around storybooks children love.

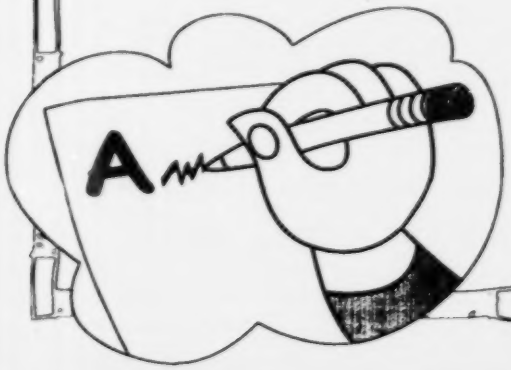
Each of the five sets of workshops has a special focus: **teddy bear books, alphabet books, and the storybooks *Monster Mama, The Napping House,* and *Amelia Bedelia.*** Each set is designed for a specific grade level but is easily adapted to other ages. Also included is an **introductory section** that explains the High/Scope active learning small-group workshop process and provides tips on planning successful workshop experiences.

WORKSHOP PLANS INCLUDE

- Story summary
- Workshop instructions
- Materials list
- Key learning experiences
- Assessment suggestions
- Follow-up activities
- Modifications for children with special needs
- Masters for student instruction cards

Each workshop plan is geared to specific High/Scope key experiences in **language and literacy** and other important content areas. A *whole-group lesson* at the beginning of each set of workshops introduces students to the books and activities in that section. The workshops themselves—each built around a particular storybook—provide exciting opportunities for children to make their own books, write in a variety of formats, graph and chart story information, create two- and three-dimensional artwork, write songs, and engage in many other active learning experiences. Helpful **student instruction cards** enable students to independently carry out many of the activities.

Fun as well as educational, the **field-tested workshop ideas** in this book demonstrate what an invaluable resource good children's literature can be for enhancing students' learning across content areas.



HIGH/SCOPE PRESS
a division of High/Scope Educational Research Foundation
600 North River Street, Ypsilanti, Michigan 48198-2898
Orders: 800/40-PRESS, FAX 800/442-4FAX
www.highscope.org

ISBN 1-57379-091-5
90000
9 781573 790918

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

[X] This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

[ ] This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").